

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

APRIL 1965

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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Would like to thank Sets in Order for the many courtesies extended to Merrimacs of Norfolk in these growing years since the beginning in 1962 and mention the contact of caller and dancer placed with us. Recently thru your office Jerry Higdon, caller of the Gitmo Swingers (Okinawa) wrote to us for contact with square dancing in this area. We were delighted to hear from him and would be glad to have any square dancer coming here do the same.

Maxine McKinney
Norfolk, Va.

Dear Editor:

... I should like to compliment you on the consistent high quality of your magazine. The appearance, format and layout are most attractive. I know you could not have reached this high level of quality without a great deal of thinking, hard work and good clean commercial business. I know by your editorials that you are constantly striving to keep the square dance activity in the "folk" category, stressing club operations, club officer participation and dancer-operated clubs...

Jim Hilton
Oakland, Calif.

Dear Editor:

... I enjoy selling the magazine. To me Sets in Order is the top square and round dance magazine...

Mrs. Tom Adams
Austin, Texas

Dear Editor:

... As a new caller I subscribe to a number of square dance magazines but find that Sets in Order gives the best return for the money invested.

Art Shepherd
Seaforth, Ont., Canada

Dear Editor:

About a year ago a small group got together and started learning to square dance, 3 squares
(Please turn to page 48)

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SIO 150 COCOANUTS

Called By T. Cavanagh

SIO 151 PAY DAY

Called By Bob Page

SIO 149 MARY LOU

Called By Earle Park

SIO 102 GRAND SQUARE

Called By Bob Osgood

BAL 116 BLOOM IS ON THE SAGE— By E. Gilmore

JBL 5001 ROCKING THE POLKA— By J. Lewis

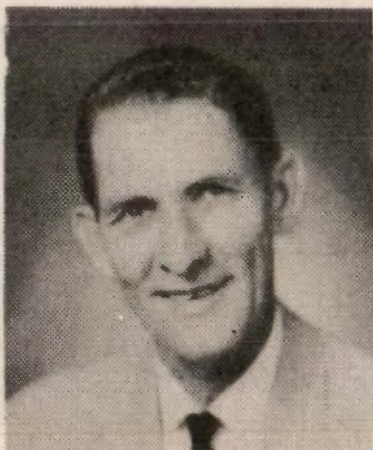
INSTRUMENTALS

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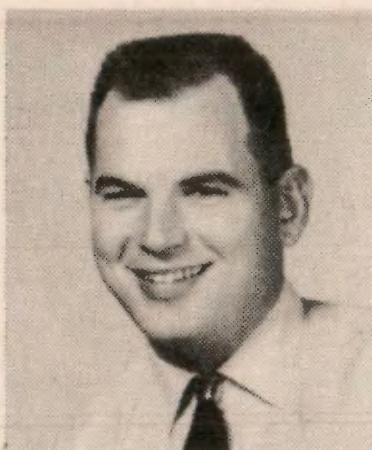
TOMMY CAVANAGH



ED GILMORE
(on Balance)



LEE HELSEL



JACK JACKSON



A. KRONENBERGER



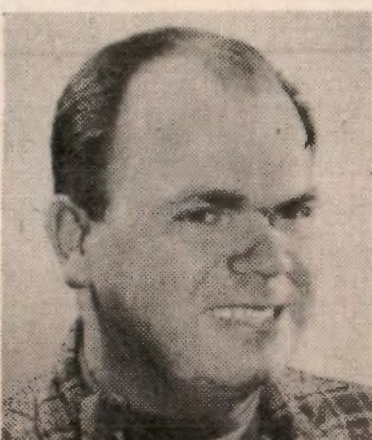
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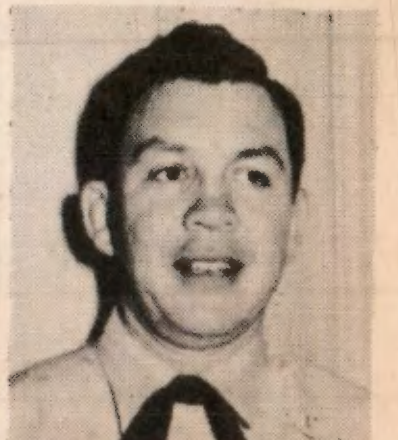
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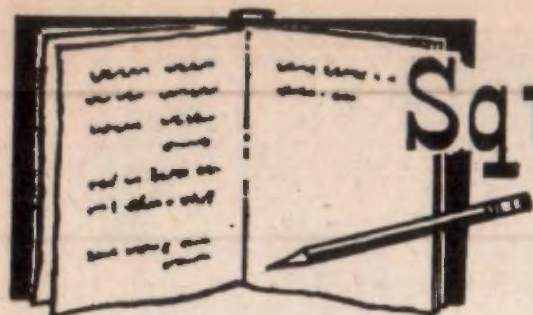
EARLE PARK



BOB RUFF



JOHNNY LE CLAIR



Square Dance Date Book

- Apr. 2-3—Ann. Southwest Kansas S/D Festival
Munic. Audit., Dodge City, Kans.
- Apr. 2-3—6th West Texas S/D Festival
Munic. Colis., Lubbock, Texas
- Apr. 2-3—16th Ann. S. La. Council Spring Fest.
Jack Tar Capitol House, Baton Rouge, La.
- Apr. 2-3—12th Alabama Jubilee
Munic. Audit., Birmingham, Ala.
- Apr. 2-3—New England S/D Convention
Manchester, N.H.
- Apr. 3—11th Ann. Virginia S/D Festival
Memorial Gym, Charlottesville, Va.
- Apr. 3—Central Kansas Dancers Assn. Dance
High School Gym, Burr Oak, Kansas
- Apr. 3—Prairie Schooners Benefit Dance
Elks Audit., Sidney, Nebr.
- Apr. 3-4—Okla. State Federation Roundup
Lawtonian Hotel, Lawton, Okla.
- Apr. 4—Visiting Caller Dance
Ranchland, Mechanicsburg, Pa.
- Apr. 4—Teen Assn. General Meeting
Miles Playhouse, Santa Monica, Calif.
- Apr. 8—Visiting Caller Dance
Ranchland, Mechanicsburg, Pa.
- Apr. 8—Boots & Calico Club Guest Caller
Dance, Grade School Gym, Hayden, Colo.
- Apr. 9—Benefit Square Dance
Wells Field House, Ft. Belvoir, Va.
- Apr. 9-10—10th Ann. Decatur Assn. Jamboree
Y.M.C.A., Decatur, Ill.
- Apr. 9-10—Kansas State S/D Convention
Sports Arena, Hutchinson, Kans.
- Apr. 10—Square Dance Special
West Side Comm. Hall, Great Falls, Mont.
- Apr. 10—18th N.E. Okla. District Ann. Festival
Civic Assembly Center, Tulsa, Okla.
- Apr. 17—7th Annual Funstitute
Union Ballrm., U. of Utah, Salt Lake City
- Apr. 17—Western Teens S/D Jamboree
Hodges Community Center, Lubbock, Texas
- Apr. 23—Guest Caller Dance
Salina, Kansas
- Apr. 23—Free San Antonio Week S/D Festival
Munic. Audit., San Antonio, Texas
- Apr. 23-24—10th Ann. Las Vegas S/D Conv.
Convention Center, Las Vegas, Nevada
- Apr. 23-24—7th Ann. Dudes & Dames
Squarama, Comm. Ctr., Elmendorf AFB,
Alaska

(Please turn to page 27)

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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TABLE OF CONTENTS

3	From the Floor
5	Square Dance Date Book
6	On the Record and Record Report
9	As I See It by Bob Osgood
13	A Successful Association Project
15	14th Nat'l Square Dance Convention
17	The Dancer's Walkthru
21	Be a Recruiting Star By Russ Hansen & Rex Barber
22	Overseas Dateline
23	Are Round Dances Necessary at Square Dance Events By Dorothy Stott Shaw
24	Viewpoint
27	Bits and Pieces from All Over
28	Style Series: Dixie Chain & Dixie Style
30	Ladies on the Square
31	Round the Outside Ring
35	Sets in Order Workshop
39	Asilomar
57	Caller of the Month—Bob Fisk
59	Paging the Roundancers— Bill & Helen Horwood
75	Windsor Record Catalog

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SINGING CALLS

BANJO SAM — Mustang 114

Key: B flat Tempo: 128 Range: High HE
Caller: Tommy Stoye Low LF
Music: Western 2/4 — Banjo, Guitar, Bass, Violin, Drums, Trumpet

Synopsis: (Break) Do sa do — see saw — circle — roll away half sashay — circle — allemande — weave — do sa do — swing corner — promenade — swing. (Figure) Heads right and left thru — star thru — pass thru — star thru — pass thru — wheel and deal — double pass thru — first left, next right — right and left thru — star thru — swing corner — allemande — promenade — swing.

Comment: Music has the sound of an old time banjo hoedown. The dance patterns are good. This one is recorded extremely high but can be called by dropping the voice an octave on the higher notes as does Tommy on the called side. Rating: ☆+

I STILL GET A THRILL — Sashay 102

Key: B flat Tempo: 127 Range: High HC
Caller: Jack May Low LC
Music: Western 2/4 — Guitar, Piano, Drums, Accordion, Bass

Synopsis: (Break) Circle — whirl away — grand right and left — promenade — heads wheel around — right and left thru — half square thru — allemande — promenade. (Figure) Heads lead right — circle to a line — Dixie twirl — bend the line — cross trail — swing corner — allemande — box gnat — girls star left — box gnat — promenade.

Comment: The music is adequate though not
(Reviews continued on page 62)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

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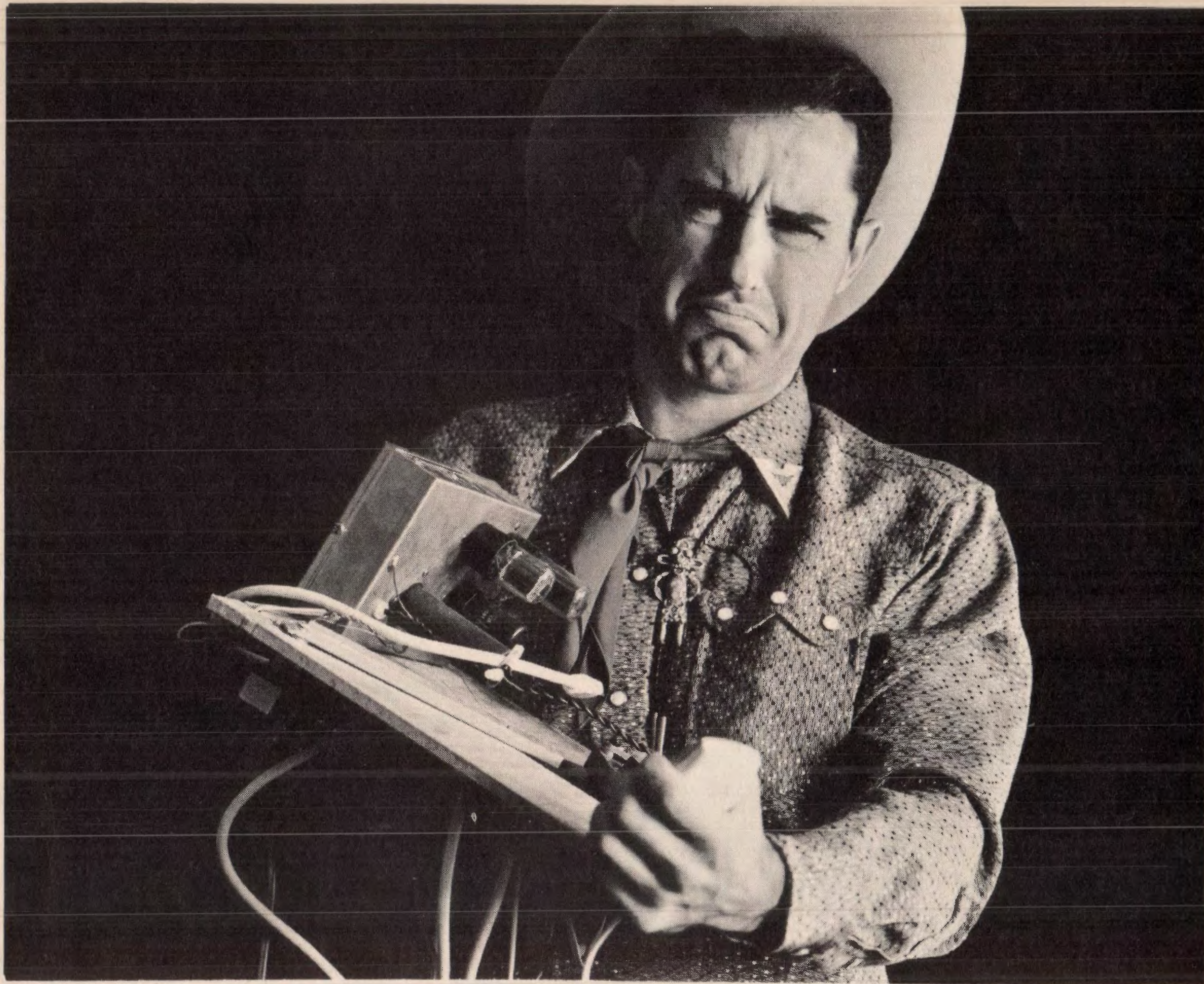
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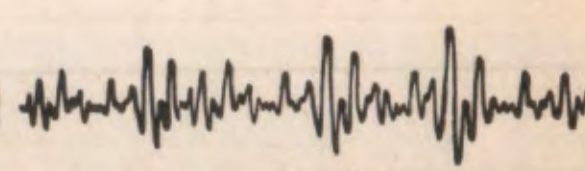
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AS I SEE IT

bob osgood

April 1965

FROM LARGE AREAS and from small areas scattered throughout the globe, square dancers have expressed their views on an enlarged campaign for square dancing this coming fall. Dancers in many areas have already indicated that they have started paving the way for such a drive and have sent us samples of newspaper stories, sometimes even full color full page displays of square dancing in the local press. Other indications of interest include a buildup of television shows and increased demands on the Postmaster General for a commemorative stamp.

Letters and petitions to the office of the President, and to state and local offices for a unified "Official Week of Square Dancing" this next fall would certainly indicate that the ball is beginning to roll.

Even with all of this, perhaps only the pattern will be laid in time for 1965. It may be 1966 or 1967 before the efforts of the various square dance organizations scattered throughout the country become dovetailed in such a way that the combined force is felt by the population generally. However, a start is being made in the right direction.

We would like to suggest that at the proposed second annual meeting of representatives of all the square dance associations coming from all parts of the country at the National Convention this summer in Dallas, the subject of a mass publicity program be brought up and studied further.

It is apparent, from the letters we have received and the conversations we have had in the last three months alone, that there is a great awareness of the need for getting our square dance house "in order." Only when our leadership in every area is properly trained, both on the square dancer and on the caller level, will we be really ready to start any large scale campaign.

The availability of adequate square dance facilities is another big problem and this, too, can be licked. A great help will be the expression of success stories from various areas indicating how they were able to get adequate square dancing space from schools, churches, lodges, etc., at prices that fit the relatively low average square dance budget.

Along with all of this is the growing need of local study among caller's and dancer's groups for ways to combat, successfully, the ever-present dropout problem. Once we find a way to keep people in square dancing, and happy, then we are certainly ready to bring in newcomers who will be assured of a permanent and enjoyable hobby.

Miscellaneous

A CLIPPING coming in to us recently from a Washington State newspaper bore the headline, "Teacher Saves Life of Boy, 4." The article then goes on to tell about a young son who was accidentally pushed into a thirty-eight inch deep fishpond by his younger brother and



how the alert actions of the next door neighbor to perform mouth to mouth resuscitation was credited by the fire department as saving the young fellow's life. The rescuer was Jim Brooks of Edmunds, Washington, long a local and national square and round dance figure who, with his wife Ginny, has appeared on programs and camps throughout the United States and

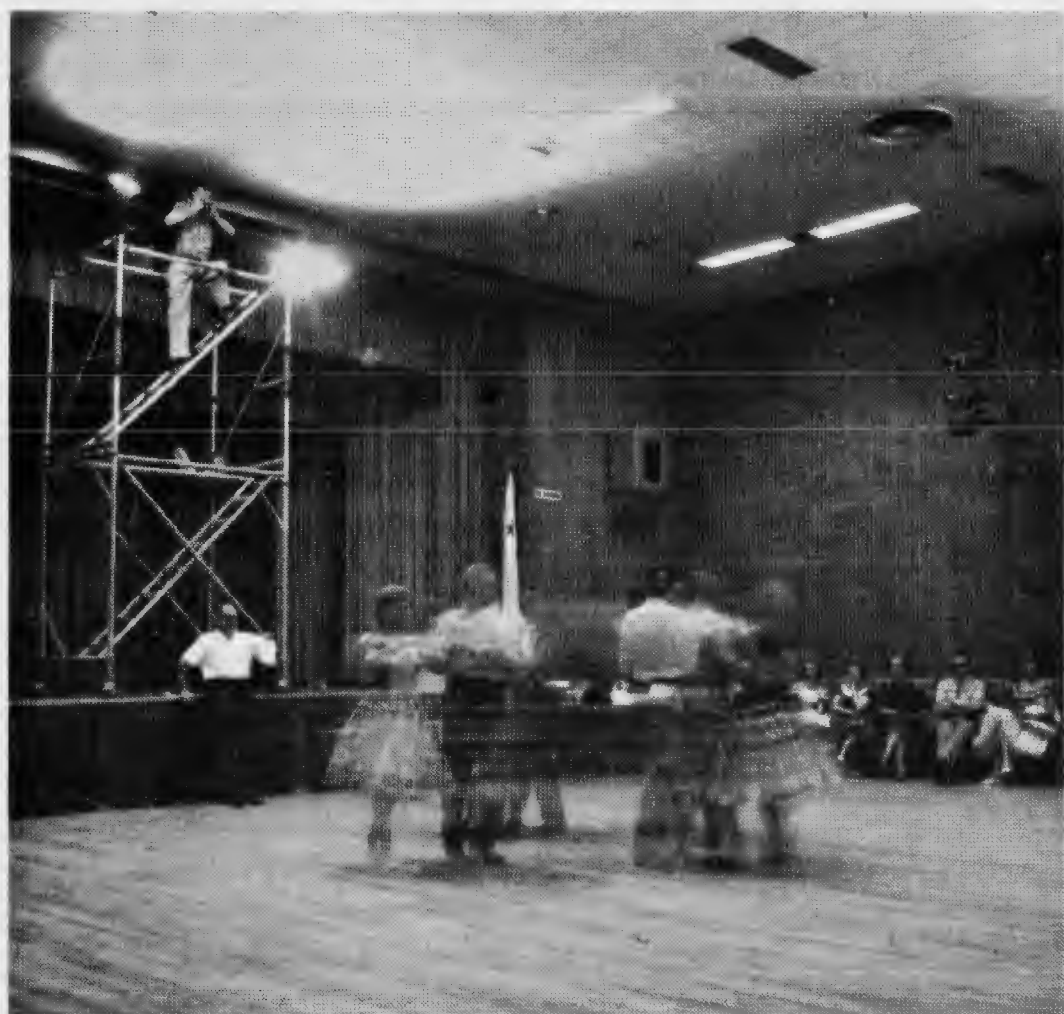
Canada for many years. Jim's community and his neighbors are justly proud of him.



Listings of summer dances coming soon in Sets in Order.

* * *

Those of you who have written in over the years telling us that you enjoy the Style Series might be interested in a few facts. Style Series and Experimental Lab Series pictures are taken three times a year in the West Hollywood Playground hall just two blocks away from the Sets in Order offices. On the day of the shooting, a tall metal scaffolding is erected on the stage of the auditorium and on the night of the shooting Joe Fadler, our photographer, perches himself for about four hours at the top of this tower where he gets his best vantage point to view the squares.



The dancers themselves come from our various clubs and as nearly as possible we try to bring in different groups at the various sessions. A script made in advance is followed for each individual sequence. Every session has

its humorous side and one of these days we'll be tempted to run a series of the "flubs" that occur during the shooting, including the series we inadvertently shot backwards. Ah — so it goes!

* * *

The very name Lloyd Shaw personifies great dedication toward this activity and it is especially noteworthy that the Lloyd Shaw Foundation, a non-profit organization, recently received its charter in the State of Colorado and is progressing with an outstanding program of research and development into this field which Lloyd Shaw had pioneered throughout the years. More information on the Foundation, its officers and its aims, coming soon in Sets in Order.

* * *

The Central District of the statewide Oklahoma Square and Round Dance Federation is going into its second year of providing the presidents of the sixty member clubs with special six-months subscriptions to Sets in Order. The ideas, principles, news and inspiration carried in Sets in Order in this way, through the presidents of these associations, reach thousands of dancers in the Central District of Oklahoma. Other organizations interested in this plan and eager to use such an opportunity to educate and stimulate the enthusiasm of dancers in local areas, may write us for information on the Oklahoma Group Subscription Plan.

Time to Revise

THERE IS NO MORE graphic story of the changing contemporary square dance scene than that depicted by the various collections of "The Basic Movements of Square Dancing," a handbook, produced by Sets in Order.

We started these little basic books quite some time ago and over the years, at two or three year intervals, have revised the editions to keep up with the current trends. In looking back at some of our early editions of the Basic Movement Handbooks, we see a number of figures that are no longer called. On the other hand, the early books will not contain a large number of the more popular basics that are accepted in today's square dance calling.

Each time that we start to review in preparation for printing a revised handbook, we weed out movements which seem to have passed out of general usage. This is what we have been doing the past few months. It is

our hope that in another month or two we'll have ready a 1965 revision of the Basic Movements. While we are in the research stages we would appreciate hearing from any of you who have suggestions to make regarding "cuts" and "additions." In order to be added to our list of basics, a movement must of necessity fulfill the requirements of a basic as listed in our Experimental Lab each month. (See the definition on page 78 of this issue.) With this in mind, see if you can aid with our planning for the next edition of "Basic Movements."

We Get Books

IN THE LAST TWO MONTHS we have received several books on square dancing which would indicate that square dance authors are still hard at work. One of the collections is a revision of the very popular "Dance A While."* Written by Jane Harris, Ann Pittman and Marlys Swenson, the book is in fact a handbook of folk, square and social dances, which should be a *must* for all recreation leaders, physical education teachers and those interested in a general dance background.

Few people have come up with a more comprehensive study of these types of dancing and the 350 page collection is complete with detailed dance descriptions, illustrations and tips to teachers which could be helpful to anyone interested in the field of dance.



This handy book of calls and dance descriptions written partly in English and partly in German is proving very popular. (Upper right) A typical page from *Tänze Aus Amerika*.

Another book of very specialized interest reached our desk recently which we found most unusual. *Tänze Aus Amerika*** is a Ger-

*Dance A While by Harris, Pittman, Waller — \$4.95. Burgess Publishing Co., 426 S. 6th St., Minneapolis, Minnesota 55415.

**Tänze Aus Amerika, by Hilda Lander & Franz Palm. Bosse Edition Regensburg.

PAZZO - PAZZO

M/S

Schallplatte: Sets in Order 3125-A

Aufstellung: Beliebige viele Paare in offener Fassung auf der Kreisbahn, Front in Tanzrichtung.

Schritte: Balance, Wechselschritte, Gehschritte, Chug, Hüpfchritte.

Einleitung:

Takt

1—2 Warten.

3—4 Balance auseinander, Balance zueinander.

Tanz:

1—4 **Wechselschritt, Wechselschritt; Wechselschritt, Wechselschritt.**

△ links, ○ rechts beginnend 4 Wechselschritte mit gleichzeitigem vorschwingen, zurückschwingen, vorschwingen, zurückschwingen der gefälsten inneren Hände.

5—8 **Lady under; man under.**

Platzwechsel in 2 Wechselschritten, ○ unter △ rechten Arm; Platzwechsel in 2 Wechselschritten, △ unter ○ linken Arm.

9—16 Wie 1—8.

17—18 **Schritt, 2, 3 swing.**

△ links, ○ rechts beginnend 3 Schritte in Tanzrichtung, △ rechts, ○ links vorschwingen.

19—20 **Schritt, 2, 3, touch.**

man collection of popular fundamental square and round dances. Calls are principally given in English, although some German words are used. However, the light face type with descriptions of the movements are almost entirely in German.

This book should be particularly useful to the square dance leaders overseas who find themselves working with the German people on occasion.

More Thoughts on Beginners

AS ANY TEACHING SERIES in square dancing progresses, there will be those who feel they need extra help to keep up with the others in their group. This is because to some the automatic reaction to square dance calls comes slower than to others. It may have something to do with the length of time a person has been away from experiences that call for reacting to instruction, or it may be that an individual finds it difficult to "shake off" the outside world, problems of the office, etc., and settle down into an atmosphere of *square dance thinking*. Whatever the reason may be, we are enthusiastic supporters of a "pre-session" before our regular beginner sessions start each class evening.

Although the lessons begin at eight o'clock, we are usually on hand to open up the hall at seven-thirty. Quite frequently, a square is waiting there for us and in the time that remains before the official eight o'clock starting time,

we just drill, going over and over the simpler movements until we notice that the reaction time is cut down noticeably. The tenseness of the individual dancers seems to disappear and the folks who might otherwise get discouraged with the increased tempo of the regular program loosen up and are ready to go.

Quite frequently, those who have had to miss a session the previous week come in for the early drills just to polish up reaction time and "plug-in" their square dance thinking.

The first half hour of our beginner club sessions is devoted to review and most of the material that the group has already been taught is drilled over and over again, using different setups and a variety of situations. This paves the way for the presentation of new material.

* * *

There's one other item which we should mention here as long as we are talking about the format of our beginner club projects. That is the development of an *attitude of acceptance*.

Early in the game we tried to instill in new dancers a feeling of trust so that anything we might present to them is accepted as a part of square dancing. That means that we can dance in all types of formations without trying to explain that some are squares, some are rounds, some are contras, etc. We might be doing a *square dance* in a circle or in long lines or in a square of eight dancers. It really doesn't matter. The important thing is that there is no feeling of prejudice in favor of one type of dancing as opposed to another.

The enjoyment of doing Left Footer's One-Step (a round dance), a revised version of Hi Li Lee Li Lee (a singing square), Ends Turn In (a patter-call square), or Needham Reel (a contra) remains the same throughout. No one has ever thought of *sitting out* because it's time for a round dance. For one thing, we never tried to rush through the rounds. As a matter of fact, taking step by step, we have spread the teaching of Champagne Time over a period of six evenings, only to discover that the interest is high to see what part comes next.

Perhaps some of this reaction comes from our attitude. We are certain that *any* teacher must find it difficult to instill interest in a group if he is not interested himself. We feel that dancing in this variety of formations is

an important step in learning to be a good all around dancer. Probably the fact that we enjoy doing all of these ourselves makes the task of teaching that much simpler.

* * *

These have been just some more of our thoughts on the subject of teaching. We agree with a great number of leaders in the field today who feel that altogether too many newcomers to this activity are lost during the learning process simply because too little attention has been given to keeping the majority interested in the activity.

We can't help but be opposed to a beginner class system built on the premise that the purpose of developing new dancers is to fill vacancies in existing clubs. Neither do we feel that classes should be so stereotyped that a set number of lessons, determined even before the class starts, is all that is necessary to transform a non-dancer into a dancer. This type of thinking, we believe, results in not only a sizable dropoff during the class period but an extremely large mortality rate once these dancers have "graduated" and moved into existing clubs.

This is why we are strong advocates of *beginner clubs* versus classes. No two groups of people have ever learned at exactly the same rate of speed. Some members of every learning group may be able to progress along prescribed lines. However, others who may take a little more time and require a little more patience and attention, may be dropped along the wayside.

It's difficult to say whether a system such as a *beginner club* would alleviate the dropout problem. However, one thing we do know; the situation as it is at present, utilizing beginner classes on a set number of lessons without consideration for the special needs of the individual, is a proven *unsuccessful* method of teaching. The replacement system of teaching, where all newcomers are trained basically to fill vacancies in existing clubs, is indeed a fallacy.

There is nothing new or original about a "new dancers club." Quite a number have been advocating something of this sort for years. Jerry and Dee Wallace in Kent, Washington, have developed a plan for a Learners Club which has proven to be most successful and Jerry tells about it in detail in an article beginning on page 24.

POLLS OF Square Dancers TELL OF area Preferences

THE OLD GUESSING GAME used to determine the status of a square dance area is often less than a second rate method of determining the true needs of the area. Long mindful of an up-to-date consensus of opinion on the needs and desires of its square dance numbers, the San Diego (California) Square Dance Association recently submitted a questionnaire to the dancers in the area. The 1,250 returns were procured thru the personal contact by Association Representatives to each club. The forms were completed on the spot, and duplications were eliminated.

In their questionnaire the San Diego people were eager to determine certain influences which would help to steer the progress of local square dancing in future months. Of special interest were the methods of getting new dancers. The outcome pointed up, without a shadow of a doubt, that the old fashioned "word of mouth" system far surpassed any other method of bringing newcomers into the activity.

Also of great interest were the age brackets of square dancers presently engaged in the hobby. San Diego, it should be noted, is not a senior citizens retirement community. It is primarily a large metropolitan area surrounded by scores of new housing developemnts. Many industries, large and small, dot the area and, of course, there is and always has been an extremely large population connected with the military and defense industries within the radius of the San Diego area.

Here, first of all, are some of the general facts uncovered by the questionnaire. The total of all the percentages, by the way, may not equal 100% in any given section. The differential would be an indication of those who did not answer the particular question.

(1) *The portion of men and women responding to the questionnaire.*

Male — 47%, Female — 51%

(2) *Age of square dancers*

Under 20	2.3%
20 to 29	7%
30 to 39	27%
40 to 49	34%
50 and over	26%

(3) *What media interested you to take up square dancing?*

Square Dance Flyer	8%
Friend	70%
Radio	.8%
Newspapers	.4%
Television	.8%
Other	8%

(4) *How long have you been in square dancing since the completion of your beginners class?*

1 to 2 years	27%
3 to 4 years	21%
5 to 9 years	32%
10 to 15 years	13%
16 and over	2%

(5) *How many square dances a week do you attend on an average?*

Less than 1	10%
1	41%
2	31%
3	10%
More than 3	2%

(6) *Do you belong to or attend a round dance club?*

Yes	16%
No	82%

Following the general questions listed above,

the questionnaire sought to find out certain information regarding the round dance and square dance picture which might be helpful to the caller-teacher-leaders in establishing a format for clubs and classes within the area.

(7) *Would you like to learn the square dancers' round of the month at your square dance club?*

Yes	51%
No	23%
No opinion	21%

And from this point, the questionnaire dwells largely on the use of experimental square dance material.

(8) *Do you enjoy learning new experimental square dance commands—that is, those new commands, right off of the press, which haven't been tried or proven.*

Yes	48%
No	38%
No opinion	8%

(9) *Do you like to have these new experimental square dance commands—those right off the press—presented during your regular club dances?*

Yes	40%
No	42%
No opinion	8%

(10) *Would you like these new experimental commands—those right off of the press—presented at club workshops in separate pre-designated time periods?*

Yes	62%
No	19%
No opinion	11%

(11) *Do you enjoy dancing new square dance commands—that is, new commands which have been dance-tested and proven to work but are not yet generally accepted?*

Yes	72%
No	16%
No opinion	7%

(12) *Do you like to have these new commands—those dance-tested and proven to work—presented at your regular club dances?*

Yes	66%
No	19%
No opinion	7%

(13) *Would you like these new commands—those dance-tested and proven to work—presented at club workshops in separate pre-designated time periods?*

Yes	64%
No	17%
No opinion	11%

(14) *What time on club dance night would you prefer to learn the new square dance commands?*

a. ½ hour prior to normal dance	35%
b. first ½ hour of dance	34%
c. during middle of the dance	7%
d. toward end of dance	.7%
e. mixed in at caller's discretion	18%
f. not at all	2.5%
g. No opinion	3%

(15) *Would you attend a workshop at a separate pre-designated time period, devoted ONLY to the presentation of the new experimental commands—those right off of the press?*

Yes	35%
No	46%
No opinion	12%

(16) *Would you like to fill out a card evaluating the new experimental commands?*

Yes	37%
No	32%
No opinion	12%

(17) *Do you think that there are too many new commands being introduced to you, the square dancer?*

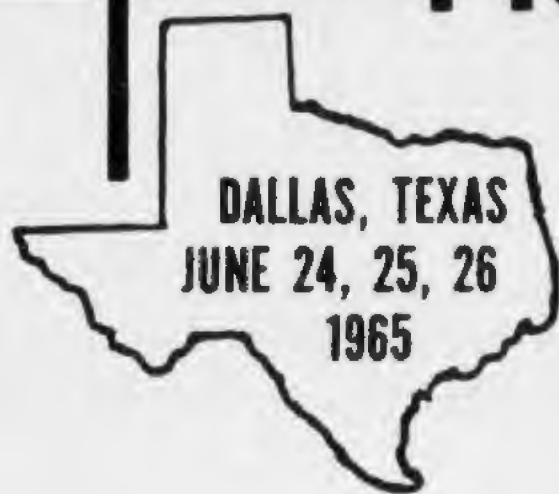
Yes	40%
No	47%
No opinion	9%

* * *

To be most helpful, a questionnaire designed to sample the needs of an area should tailor-make its questions to fit its own peculiar needs. No questionnaire should be so long that it might discourage a dancer's taking the time to fill it out. It's also optional whether a better sampling can be achieved by requesting a signature or whether the lack of identification on a questionnaire might be the best method of getting participation.

A study of these results should be a great help to the leaders in San Diego. The questionnaire method of studying an area's need undoubtedly can be aptly fitted to other areas throughout the square dancing world.

14th national SQUARE DANCE convention



IF EVERY PERSON interested enough in square dancing to attend a National Convention would spend just a one or two hour period attending a single panel discussion, the results could be extremely beneficial to the future of this activity. Literally years of experience go into making these "think" and "talk" sessions veritable storehouses of ideas and inspiration. Those at Dallas will be no exception.

First of all, there will be a special Orientation Meeting for all Moderators and Panel Members at 9 A.M. Thursday, previous to all panels and clinics, to solidify unity of purpose. This meeting is scheduled for the Travis Room of the Dallas Memorial Auditorium, locale of the Convention proper. And here is further Panel information, with all rooms mentioned within the Auditorium.

Organization Presidents Nationwide, French Theatre; 11 A.M. Thurs.: This huge Panel will

discuss every facet of square dancing and the National Convention from an organization standpoint and attendance will be restricted to organization officers and their appointed delegates. The French Theatre adjoins the Panel room area.

Take the Gamble Out of Festivals, Crockett Room, 10:30 A.M. Fri.: This presentation is by leaders who have found the keys to guaranteed success with large and small festivals. Proven methods of selecting callers, getting attendance, etc., will be discussed.

Our Public Image of the Future, Travis Room, 10:30 A.M., Fri.: This Panel will look candidly at our Public Image, what it will be in the future and what should be done about it.

Leadership Training and Club Development, Houston Room, 10:30 A.M. Sat.: Panel members will present a complete written outline for orientation of new leaders in square dancing, with guides and suggestions for increasing the efficiency of club and organization officers. This proven program will delve into the "why"

Dallas Memorial Auditorium, site of the 14th National Square Dance Convention — Dallas Chamber of Commerce Photo



as well as the "how" of square dance leadership.

National Convention or National Festival?, French Theatre, 10:30 A.M. Sat.: Another big Panel, expected to attract hundreds. Three of the country's outstanding leaders will review progress in National Conventions and give a look to the future.

So You Want to Be a Caller?, Travis Room, 2 P.M. Sat.: A Panel for all callers but especially for the newer caller or the caller who wants to broaden his ability. This will be a 2-hour Clinic taught by one of the outstanding caller-teachers in this field.

Other Panels being planned are the following:

11 A.M. Thursday

Callers Roundtable, Travis Room: Nationally recognized callers will discuss problems of today and tomorrow.

Church and Recreation Dancing for Youth, Crockett Room: The Know-how and benefits of this program for recreation, school and church leaders.

2 P.M. Thursday

Caravaning for Fun, Crockett Room: "How to" for all types of "motorcades" to square dance affairs.

When Are We Going to Host the National?, Travis Room: Explanation of bid procedures by National Convention Directors.

The Housing Shortage, Houston Room: Where do we dance? Where will we dance in the future?

10:30 A.M. Friday

Add Fun with Simple Rounds, Houston Room: How to teach square dance rounds. A Clinic especially for callers.

2 P.M. Friday

Publisher's Panel, Houston Room: Editorial policy, ethics, content of square dance publications, including club newsletters.

Gags, Games, Gimmicks, Travis Room: After-party stunts, decorations, entertainment for square dance affairs.

Convention Bids, Crockett Room: Actual submitting of bids by various cities. Conducted by National Directors.

10:30 A.M. Saturday

Caller-Dancer-Leaders Relations, Crockett Room: What's wrong? What's right? How to work together.

Teenagers World, Travis Room: How to interest teenagers in square dancing; successful teenage programs. Will be staffed in part by teenagers.

2 P.M. Saturday

Records and Recordings, Houston Room: Panel by and for recording artists, record companies.

Weekend or Week-long Camps, "Crockett Room: "How to" of square dance vacation institutes. One panelist will be a promoter other than a caller.

Altogether there will be 19 Panels and 38 hours of panel-ing at Dallas. Several Panels will feature leaders outside the world of square dancing, who will apply the benefit of their successful experience in other fields to the square dance activity.

Convention Miscellany

Several big after parties will go full tilt on Thursday and Friday nights, hosted by the state groups from Indiana, California, Michigan, Nebraska (with Iowa and South Dakota), Texas, etc. Teen agers will also have after parties both nights.

Exhibition groups will do their sparked-up routines in the United States Ballroom between 7 and 8 P.M. and in the French Theater between 7:30 and 8:30 P.M. every evening. Groups already registered include the Checkerboard Squares from Granite City, with pretty 7-year-old Shelly Boyd calling; Shooting Stars; Twilight Twirlers; Square Teens; Rolling Teens; Great Skates and Sooner Hi-Lites.

The Earl Eberlings have arranged a beautiful "Showcase of Rounds" in the French Theater, with plenty of round dance workshops and reviews with nationally known instructors. The Aubrey Tuttlebees have also put together an excellent set of 6 round dance panels moderated by professionals and highlighted by a special talk by Frank and Carolyn Hamilton.

WALKTHRU

Sets in Order

THEME OF THE MONTH

ONCE AGAIN it's time for Easter and here's a make-it-yourself item which can be used as a table centerpiece. The choice of what to make is unlimited and might provide an evening of fun for a club committee or a family.

Supplies needed are "empty" eggs, colored paper, Scotch tape, poster paint and food (or Easter egg) dye. The finished product is as broad a selection of "egg" people as you might envision and desire to construct.

Begin collecting eggs now by saving the shells from scrambled eggs, eggs used for baking, etc. Gently pierce both ends of each egg with an ice pick and then force the raw egg out one end by blowing into the opposite side. Wash the shell thoroughly, making certain that it is clear of any grease, soap or egg white as all three repel food dyes. The empty shells can be stored in an egg carton until you're ready to decorate.

Eggs readily become cats, rabbits, mice and

so on by gluing on paper ears (of appropriate shape), nose and whiskers and then painting on the remaining features. Various shapes of tails can be cut from heavy paper and glued to one end of an egg to form a base for each animal to stand upright.

Eggs can just as easily become people by fringing colored paper for the hair of a girl, painting on the features and adding paper arms and feet, attaching them with tape. Even square dancers could emerge, with a western hat taped on for the man and a full skirt for the lady. In this instance the skirt would also serve as a base to hold the egg in position.

As you'll want to experiment it would be wise to have plenty of eggs on hand. Also decide ahead of time if any of the eggs are to be dyed a color. If so, this step, too, can be done early in the game and the eggs allowed to dry before beginning the paint and paper process.

With a small amount of effort and talent an entire world of unusual egg people and animals can appear on the table at your club's Easter party.

SQUARE DANCE PARTY FUN

WE GET LETTERS

LAST FEBRUARY Sets in Order invited a response from its readers to find out if the Square Dance Party Fun column should be continued in the Dancer's Walkthru. The response overwhelmingly indicated that you would like it to go on. Therefore we will do our best to present new ideas as long as we can find ones which are suitable to the atmosphere of a square dance gathering. We invite your sharing with us any stunts, games, gimmicks, pantomimes, playlets, quizzes, unusual squares, etc., which would fit this particular column.

Following are excerpts from some of the letters received along with various suggestions for stunts and interpretations on ideas presented in the past.

... we look forward and read Party Fun in every issue of Sets in Order. Many we can use. Here's one we've had fun with. Give a balloon to each square dancer to blow up. Tie it around his or her ankle and square up. The last one or two persons dancing with his balloon unbroken wins a prize.—Cook, Nebraska

Sounds like fun; just be sure to caution folks to watch out for their friends' toes and ankles.

... Hope you do not leave out Party Fun in Sets in Order. We use the stunts at our graduation of adult classes and they go over big.—Sarasota, Florida

... About that square dance party page, we sure hope you continue it. Our clubs have all used these stunts and ideas. One that we worked out was dancing with the girls blind-

The WALKTHRU

folded and the men wearing gloves. One of them had a fur-lined glove turned inside out and it was a riot.—Portage, Wisconsin

You could probably expand this idea still further by having one man wear rubber gloves, one leather, perhaps even one with gloves kept in the freezer until just prior to the square, as well as the fur gloves you mentioned. The sensation of touch to the gals would be peculiar, to say the least.

... I like the Party Fun. We use them occasionally at our dances. We are great-grandparents of six and still do lots of square and round dancing.—Hoisington, Kansas

... Having been square dancing less than a year, the Party Fun spot in Dancer's Walkthru has proved invaluable in helping us plan our dances, programs and mixers.—Oklahoma City, Oklahoma

It's a pleasure to note from the above two letters that there is a place for Party Fun in the lives of both new and not-so-new square dancers.

... Members of Twin City Squares have expressed regret that you might discontinue Party Fun in Sets in Order. We do so look forward to this page and we use many of your ideas. We do not feel that you could use this space to any greater advantage for us.—Benton Harbor, Michigan

... writing to let you know I'm always looking in Sets in Order for new ideas for parties. Please keep Party Fun going if you can; at least whenever good ideas come in. Here's one we used at our Valentine Dance. We made a big Valentine and then cut out one small piece. We cut several additional pieces all looking like the one cut out of the large heart, but not identical, so they would not fit. We hid all these pieces, including the right one, around the room. A sign on the large heart read, "Please find the rest of my heart. The person who brings the piece that fits me gets a prize."—Madison, Wisconsin

... that is the first thing I look for when we get our magazine. We are new subscribers but we have used several of them and they are very good. Probably there would be more for us if we were callers or teachers but we are just square dancers. Here's hoping you don't discontinue Party Fun.—Seattle, Washington

It takes both caller-teachers and dancers to get square dancing under way. We're happy these stunts are valuable to both parts of the activity.

... Our New Year's Eve party was such a success that I thought I ought to write and tell you how much we appreciate your stunt idea section in SIO. For several years we have used your stunts for every special dance with never a worry what to do. We'd just browse thru old numbers of SIO and whatever our choice it always proved to insure the usual hilarious fun. We used three ideas from your magazine for New Year's Eve. For one stunt, "A Relay Race to Get Under Your Skin" (SIO April 1962) we added wigs, rubber noses, goofy glasses and rubber feet for the team captains to wear. We laughed until the tears came.—Duluth, Minnesota

The real trick to any stunt is to improvise as you have done here. Take a basic idea and change it to fit your particular needs. I think we'll try it your way next time!

BADGE OF THE MONTH

PLYMOUTH
ROCKERS

HALLY
HARSHFIELD



About a year and a half ago, a round dance club was organized in New Plymouth, Idaho. As soon as officers were elected, the members decided to choose a club name. Using the town as a starting point, they came up with Plymouth Rockers.

Having a name, however, was not the end. They still needed a design to adorn the club badge. The result was a couple of chickens, a rooster and hen appropriately, sitting (or should it be setting?) on a rocking chair.

The club carried its name one step farther by inventing a special dance known as The Chicken Dance. Dressed in "fowl" costumes made from crepe paper, the members have performed at various club after parties.

SALUTING THE OFFICE OF SECRETARY

THE SECRETARY in most square dance clubs (or for that matter in any organization) is a doer—an active doer, not just a passive one. It is the Secretary who has his (or her) pen flying at business meetings to keep track of what goes on; it is the Secretary who sees that all lists and records are accurate; frequently it is the Secretary who finds his presence needed at various meetings because he knows what is going on within different committees of the club.

Looking over a wide selection of square dance club constitutions we find the following general responsibilities delegated to most Secretaries: Record minutes of all business meetings; maintain a list of standing committees, an official membership list and attendance record, a correct copy of the by-laws; conduct any necessary club correspondence.

In addition, in specific instances the club Secretary has one or more of the following jobs fall within his scope: Receive applications for club membership; order all club badges; read the by-laws at the annual meeting; be present at all meetings of the nominating committee with membership records; send club news and dance schedules to the local square dance publication; confirm the club location for the next season; send occasion cards to club members; maintain a guest book; keep one copy of all club correspondence regardless of who may have sent out such correspondence; maintain the bulletin board and its announcements; be certain each club officer has an up-to-date list of club policies; deliver all records and reports to his successor at the completion of his term of office.

This wide range of responsibilities is further compounded in some clubs where the Executive Board has a Secretary-Treasurer combination. This carries the Secretary into the financial end of the club, which duties we shall not list here as we will cover them next month.

Then in some clubs we find the opposite end of the scale where a Secretary is not included among the officers. In such cases most of the club business is handled either by a single couple-organizer or by several couples but generally the framework of the organization is

The WALKTHRU

quite casual and little if any attention is given to maintaining records.

Most square dance groups keep their minutes, lists, etc., in a typed or mimeographed form. In such cases there is no need to cast a plea for legible handwriting—but cast it we do for those people who must struggle through and decipher the hieroglyphics of a former Secretary. If records and books are to be maintained in longhand, best announce such before an election and take into consideration the neatness, readability and knowledge of spelling, basic English and grammar a candidate for the office of Secretary may have. This becomes particularly important when a Secretary must carry on correspondence outside the immediate club family. The receipt of a letter is often the first impression anyone may have of your square dance group. Let it cause favorable comment!

ASSOCIATION PROFILE #2

THE SECOND FEATURE in this series presents a square dance association which finds itself in the unique position of representing six States. The success and growth of this organization is indeed a tribute to the efforts of everyone connected with it.

NAME: Eastern District Square and Round Dance Association

GEOGRAPHICAL AREA SERVED: Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island

AGE OF GROUP: 7 years

MEMBERSHIP: 6,000 couples

Since its birth in 1957 with 32 member clubs, EDSARDA as this association is more commonly known, has grown to include now 75 individual clubs and 1 coordinating association which represents another 21 clubs.

The WALKTHRU

Dancers belonging to these clubs automatically become members of the parent organization — EDSARDA.

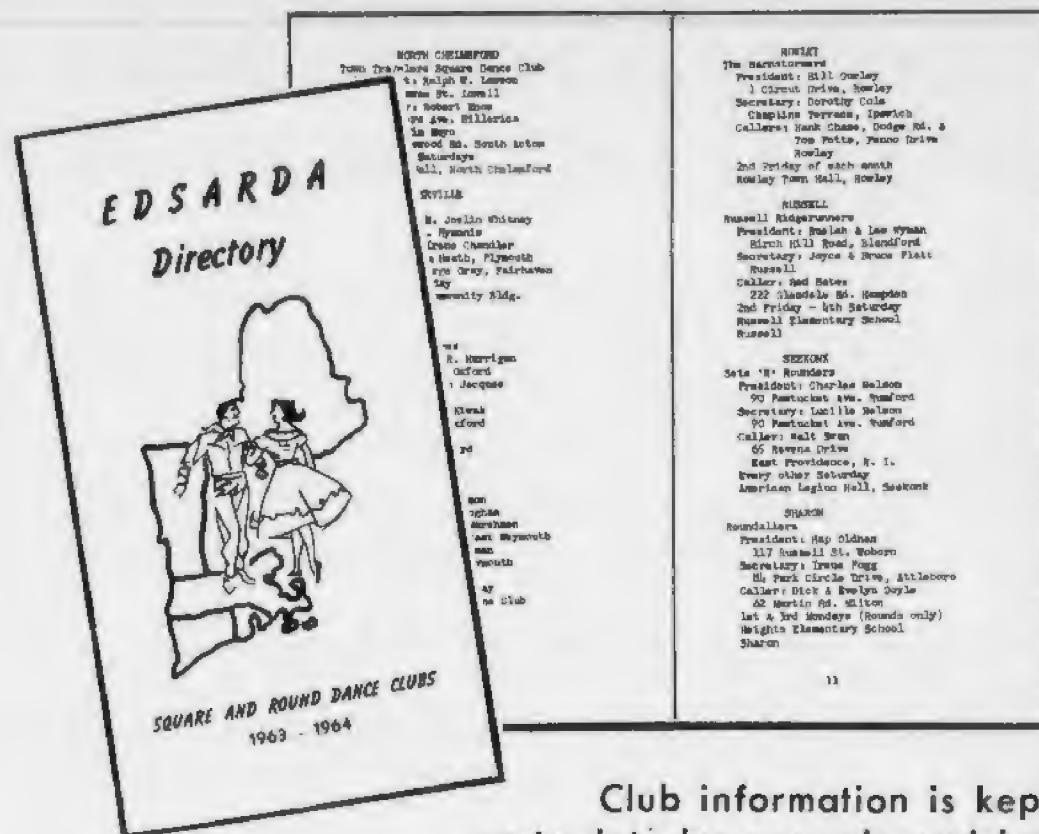
Its purpose as stated in its By-Laws reads: "To provide a means for concentrated effort in promoting all phases of square dancing; to inform the general public of square dance activities; to provide square dance clubs with a coordinated program of square dance activities."

To put this program into effect, the association publishes a yearly Directory of Member Clubs, prints a newsletter quarterly, presents round dance recommendations three times a year as selected by its Round Dance Screening Committee, has an annual square dance convention, and undertakes various projects to help its member clubs. At the present time one such project is the presentation of a handbook of information for new club officers, being handled by the Education Committee of EDSARDA.

The Executive Committee is comprised of three delegates from each member club along with the elected officers of EDSARDA, such officers being the President, Vice President, Treasurer, Executive Secretary and Recording Secretary. In addition there is an Advisory Board consisting of the three immediate past presidents.

Officers are elected for a one-year period each June. A Nominating Committee selected two months prior to the election presents a slate of candidates and such names are made public concurrent with the notice of the June meeting. Nominations are also accepted from the floor.

Three meetings of all club delegates are held each year which, in addition to the regular business and reports, include a featured speaker, dinner and dance. Occasionally such talks are edited and then mimeographed reports are sent



Club information is kept up-to-date by a yearly revision of this directory.

back to all member clubs.

Club delegates are encouraged to function actively in their position of intermediary between club and association by: attending the EDSARDA meetings, bringing club problems and needs to the attention of these meetings, participating on the various EDSARDA committees, reporting the association activities back to the clubs, being aware of ideas and suggestions where EDSARDA might better serve clubs, and explaining to each club how it might best use EDSARDA's reports and services.

Delegates may represent only one club on the Executive Committee. An alternate from a club may be sent to any EDSARDA meeting should the delegate find himself unable to attend.

Each member club contributes annual dues of \$10 to the association and this, along with a portion of the profits from its yearly square dance convention, financially supports the association.

This year the second New England Square Dance Convention will be presented jointly sponsored by EDSARDA and NECCA, the New England Council of Callers Association. Happily the two groups have been able to work hand in hand on this project instituting a NECCA-EDSARDA Cooperation Committee with four or five representatives from each group pulling together. The two-day event is put on at a cost of \$5 per couple and the net profits are divided jointly between the two organizations.

Club delegates listen to a featured speaker at an annual EDSARDA meeting.



BE A RECRUITING STAR

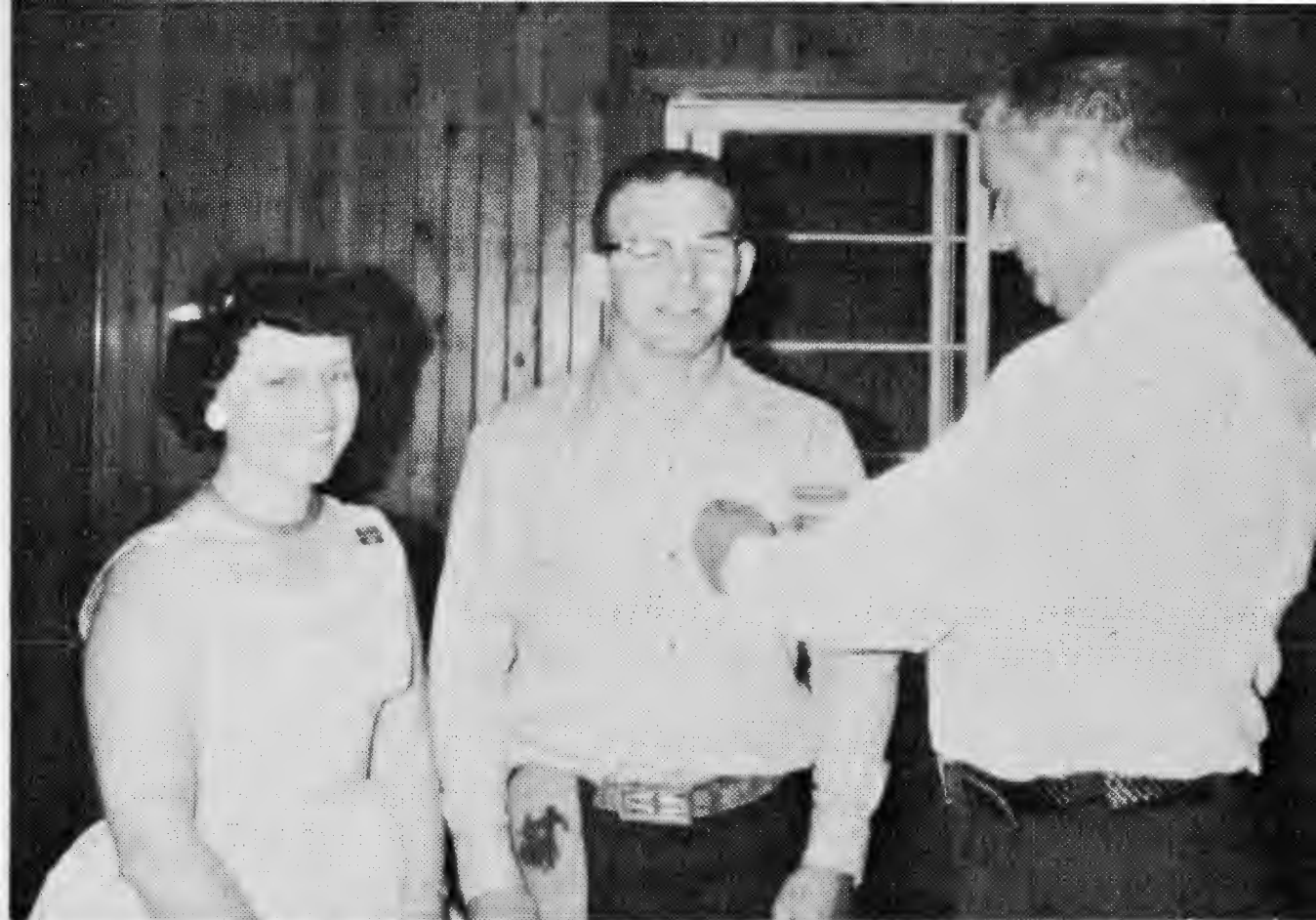
By Russ Hansen and Rex Barber
Cedar Rapids, Iowa

THE SQUARE DANCE ACTIVITY is picking up momentum month by month and year by year but we are disheartened by the number of dancers who fall by the wayside and stop dancing — generally for a very legitimate reason. The word “drop-outs” has begun to have a very sinister implication in square dance circles and the realistic person knows that club dancers, officers and callers must *continually* spread the good word to the general public that square dancing is the wonderful activity we all know it to be.

We, as dancers and callers, are always happy to participate in some public exhibition which will put the square dance activity in the public eye — and in the best possible manner. We advertise our club dates, promote newspaper and radio advertising on club activities and promote new classes for beginning couples to learn square dancing. Dancers want their friends to take these lessons that they, too, can enjoy all the fun they themselves are having. There comes a time, however, when some dancers feel that they just don't know where they can find any more prospective dancers.

Incentive is a great motivator. Between us we have devised a new idea which we find works very effectively and we would like to share it with other callers, club dancers and officers as a way to keep getting new dancers for their classes and clubs.

We have designed an attachable plastic bar to match almost any type of badge. For recruiting a new beginning couple to take square dance lessons the recruiter earns a *Silver Star*. After the same recruiter has found four new couples, he or she is entitled to trade the full



Caller Rex Barber “pins” May and Rudy Jasa, of Guys and Dolls Club, with their third stars for bringing in three new couples to square dancing.

bar back to the sponsor and it will be replaced by a *Gold Star*. This is not mandatory but the practical aspect is that it helps to cut down on the final weight of a long group of bars hanging from the badge.

It is suggested that a club may sponsor this promotion of new dancers and keep a supply of stars and bars on hand. The price, in quantity, is very reasonable but extremely rewarding when one sees these new people come into our happy activity.

We feel that it is best to give the earned star or stars to the recruiting dancer as soon as the fledgling couple is paid up for the new class. Then it is possible for the recruiter-dancer to wear his newly-earned badge so that others in the club can see how people are working to build their club and to promote square dancing.

It is our sincere hope that you people who have been plagued by diminishing numbers in your clubs — and classes — may pick up the “recruiting star” idea and find it helpful in combating this situation. Introduce the idea at a “Stars and Bars” party, perhaps, that can be handled as a “refresher” dance evening with specific instruction in the first basics of square dancing. It can be fun for both recruiter and recruited and everyone will soon be on the lookout at club dances to “count the stars” on the recruiters’ badges.

For any further information, write Russ Hansen at 1626 Picturesque Dr., Cedar Falls, Iowa and, please, include a self-addressed, stamped envelope. We hope your club is soon a galaxy.

OVERSEAS DATELINE



THROUGH THE COURTESY of the Honshu Hoedowners Shimbun News of Tokyo, Japan, this story on Carl and Tamae Sims, who have done so much to promote square dancing in the Far East.

The Sims were square dancers of two years' stepping when they were assigned to Yokota AFB by the USAF in March, 1960. Before too long Carl began calling for the Tokyo Twirlers, Japan's oldest club which met at Grant Heights.

September, 1962, found Carl helping with the calling at Green Parks' Japanese Club, The Lucky 8's, with Gene Threewitt. Carl became official caller-sponsor of the club which now has a membership of 130. Tamae Sims and Loreen Threewitt took on the job of official hostesses and sometimes baked as many as 300 cupcakes for one occasion.

When Carl introduced modern square dancing to the Lucky 8's, Tamae became official translator for this sizable job. Up until this time eastern style square dancing and folk dancing, plus a confused attempt at dancing singing calls, were being done. Thanks to the Sims' patience and efforts, square dancing thruout Japan is now standardized to American terminology. Dancers may not know English, per se, but they can do a Grand Right and Left with no problem at all.

Carl started calling for Yokota's Beaux and Belles at the same time he took on the Lucky 8's. The former club had folded and started up again with a membership of 8; it has been built up to 6 sets at this time.

CENTRAL REGISTRY IN OPERATION

Going overseas? Coming back to the United States? You are invited to list with the Central Registry, 151 Dryden Dr., San Antonio, Texas 78213. Steve and Fran Stephens are in charge and this service is aimed at helping members of the Armed Forces to find square dancing wherever they may be

In 1963 Carl became president of the Callers Association which is made up of 6 regular members, 7 associate members and 2 apprentice callers. They work out and introduce new movements, help the apprentices, trade records, Jamborees, work on standardization plan.

Besides Tokyo, other cities in Japan which have square dance clubs are Hakone, Oshima, Oiso, Kamakura, Hammamatsu and Osaka. The total number of square dancers thruout Japan is about 2000 and Carl and Tamae Sims have given further assistance by holding workshops in the various areas. Some 160 Americans dance at clubs in Japan regularly.

Carl uses the 20 basic movements as his standard and the Kanto Mura Honshu Hoedowners use about 50 movements; the Lucky 8's use about 80 movements regularly and



Carl and Tamae Sims

have knowledge of 150 movements.

Tamae has been Carl's "right on the job right hand lady" thruout his calling experience. She has translated calls and movements, acted as interpreter on many occasions, scheduled trips and tours and mothered four children — three boys and a girl.

Carl's many friends at Yokota and environs name him and Tamae "Ambassadors in Good Will Thru Square Dancing" and they seem truly to have earned that title. They are presently off to a new assignment.

ARE ROUND DANCES NECESSARY AT SQUARE DANCE EVENTS ?

By Dorothy Stott Shaw — Colorado Springs,
Colorado

AFTER WALKING all around that word "necessary" the answer is *yes*. Nothing is *necessary*, not even square dancing. Nothing is necessary except dancing, at a dance. And it has become *imperative*, not just necessary, that square dancers should have a chance to return to the fun of dancing.

Square dancing with nothing but squares is like playing a game of bridge and refusing ever to bid in anything but spades; or a game of golf, and making it a rule always to stop with the 4th hole; or setting up at a bowling alley with only three pins. You just never experience the whole game. And you don't learn to dance!

The Element of Romance

There are several reasons why round dancing is needed at square dance events. Perhaps the prime one is *romance*. Dancing is one of the languages of romance. And romance is currently not present in the patterns of square dances. It never was, very much, and the romantic element has always been supplied by waltzing. It is important that this should be restored. A man needs to take his girl in his arms and move beautifully to dreamy music. It is one of the "musts" of dancing. Round dancing fills a basic need, and there is no substitute as yet in square dancing.

Another basic reason why we particularly need it is that the *swooping* figures have been taken out of square dancing, and we need to move over the floor occasionally, in sweeping action. Something in our blood demands it—

the extended step that becomes a glide—the long motion from one part of the floor to another. We used to have such action in some square dance figures, but not lately.

We need round dancing to compensate for the monotony of one kind of pattern. It makes us move in a circle around the room instead of in a rectangular pattern. This must be downright healing.

Above all, we need round dancing to get us into a third dimension, not the flat two-dimensional arrangement of the square pattern. This means the waltz. I do not think it matters whether or not the square dancer learns very many routines. I think he is lost until he learns to waltz. Just waltz—two or three times during the evening. I cannot say how important I think this is. I know round dance clubs that never waltz, too, and that is heresy.

Finally—let's turn the tables. It is equally important and even necessary that there be square dances at round dance affairs. This is a judgment long-studied. Neither the square dancer without waltzing nor the waltzer without quadrilles is living a whole life. The square dancer without waltzing is denying himself the lift and thrill of doing the most beautiful of dances alone with one woman whom he loves, we hope. The waltzer without square dances is not allowing himself to use his whole skill, by working it into patterns with other dancers. We need both the individually creative and improvised and the communal and shared and patterned.

LOOKING FOR WAYS TO EARN SOME MONEY?

Perhaps your exhibition group is eager to earn money to travel to a state or national convention. Perhaps your club would like to augment its treasury. Whatever your purpose might be, Sets in Order is looking for willing workers in areas all across the country to help introduce Sets in Order to new subscribers.

If you are an enthusiastic reader of Sets in Order and feel that other square dancers in your area might benefit from reading the many ideas in each monthly issue, then your enthusiasm may make you an excellent salesperson. Simply write to Square Dance "Money," 462 No. Robertson Blvd., Los Angeles, California 90048. We'll send you the information.

VIEWPOINT

BEGINNER CLASSES ARE FOR THE BIRDS!

(A PLUG FOR LEARNERS' CLUBS)

By Jerry Wallace — Kent, Wash.

FOR SOME FIVE YEARS my taw and I, as teacher-caller combine, were deeply concerned with the many problems concerning our beginner dancers. We were plagued constantly with the thought of a large number of drop-offs in our classes; the huge loss of dancers during the transitional period from "beginner" to their being firmly entrenched in a group; and the somewhat nonchalant attitude of some dancers in accepting the life's blood of our hobby — the new dancer.

In an effort to understand more fully the processes that brought about those problems, we took ourselves back some thirteen years and tried to reason why we went ahead in the world of square dancing while others drifted off and were never seen again. Using what we remembered as a basis for formulation, we, five years ago, instituted a program that we hoped would save more folks for square dancing.

What was this program? Simply, it was a program of fellowship, indoctrination and preparation in the form of what we call a "Learners' Club." Its mode of operation is neither complex nor difficult and requires the fewest of basic needs.

Our first hurdle was to "sell" our clubs on the idea. We did this by showing them that it would provide them with more and better dancers. These would be dancers who were ready to accept club responsibility, serve on committees and who in every sense already belonged to square dancing. We explained that we needed 100% cooperation from the clubs in starting the program and that it would require that they be behind it all of the way.

Thru the cooperation of the sponsoring clubs they became "Mother" clubs and as such joined with all of the other clubs in our area to advertise, cajole, drag, or bring folks to lessons.

In our area classes are based on a 30-week period, being divided generally into 15 weeks of beginner and 15 weeks of intermediate classes. However, in this "Learner Club" program we completely ignore any division of classification. As far as we are concerned the sessions are all "learner" periods and the new folks remain learners until they have graduated. *Right away we get them away from the stigma of a questionable word — beginner.* Our clubs have long ago learned that they can shy completely away from the use of that word.

Now for the mechanics of and the pointers for starting a Learners' Club.

Normal procedure here is to hold our classes open until the third night, so on that night we begin our program. We formally announce that the group will be formed into a club that will be complete with their own badges, executive committee and the responsibility that goes with a regular square dance club.

Oh, it's not done in such a manner that we scare them off but rather so that they feel immediately as if they already belong to square dancing. We tell them, briefly, how a club operates and what makes it tick, in order that they can evaluate their part in the over-all picture of square dancing.

On this same night we sell them on the idea that this will not be a series of lessons but a series of club sessions for which they will pay membership for the entire time. We do not

divide the sessions into parts but sell the dancers on the idea of a club membership for the entire time. The sponsoring body usually requires some form of payment by the third night but such payment is usually divided into several installments so that no one is lost for lack of dues. The sponsoring club usually provides some form of bonus for full pre-payment, perhaps in the form of a discount on the entire amount. There is no penalty for the payment but we do not accept money on a night-to-night basis, having learned that people attend more readily if they already have money invested.

On the fourth night we select by floor nominations or by drawing names from the hat, six couples to act as nominees for what will eventually be the Executive Committee.

During the following interval we give these names to six of the sponsoring club couples who in turn contact their chosen couple to secure information for a campaign speech that is to be made on the fifth night. Right here we are making the first move in getting the new folks acquainted with the sponsoring club members and it is a form of ice-breaker that has worked remarkably well in that lasting friendships have been formed from this initial contact.

Selecting Officers

On that fifth night our sponsoring couples give a short (one minute) speech in favor of their candidate. Our Learner Club members make a selection of three couples to serve as their Executive Committee.

From that time on this committee performs all the duties, with the aid and counsel of the Mother Club and the teacher-caller, that officers of a regular square dance club would perform. They, in turn, select members for standard committees: Host and hostess; Telephone; Decorating, etc.

When the Executive Committee takes over, the sponsoring Club issues a charter to the Learner Club and they are given a name, usually a take-off on the sponsors' name, i.e. Saddle-ites Saddle Shadows. We do this primarily to give the new folks identity—as individuals and with the world of square dancing. The charter is dedicated to the Learner Club and is dated to expire on the last night of their sessions—graduation night. On graduation night, a point is made of “burning the charter” in an impressive ceremony that is

designed to indicate that the dancers have been raised from the ranks of learners to full-fledged dancers.

Time for a Party

The Learners' Club begins in the fall so, along about Christmas time we feel that the group is ready for participation at their first dance. We don't just turn them loose and say, “Go out and find a place”; *we provide the place for them to go*. What's more, we have them put on their own dance. They are the hosts and perform all of the functions that are necessary for its success—advertising, refreshments, kitchen committees, etc. Truthfully we are preparing them for the time when they will become club members and will be faced with the same kind of responsibilities.

They actually put on this dance for the Mother Club by way of saying “Thank you” for introducing them to square dancing and all of the sponsors come to have fun with the Learners. I might say that this is the highlight of the square dance season for our sponsoring club members and they really have a ball. The “level” may be low but enthusiasm and anticipation make up for what is lacking in dancing experience. They really look forward to this event, for many of them have friends in the class and are eager for the day when they can dance together.

Several of these dances are held between Christmas and the time of graduation. All are held to the level consistent with what they have learned. Guest callers are invited, too, but their material is screened beforehand.

As we have already stated, the success of this program is largely dependent on the full cooperation of the sponsoring club but it will operate successfully without it, if an individual caller has sufficient dancer strength and personality to provide the other necessary factors.

Use of Experienced Dancers

The sponsoring club contributes to the success of the program by assigning couples to attend each session. They fill in squares, serve coffee and assist generally wherever needed. However, we have found that the number who come without being assigned has been on the increase. We feel this is because they realize that the program is dependent on their attendance and help. For many of them it serves as an opportunity for a refresher course. But, most importantly, it provides an opportunity for them to get better acquainted with the

dancers who will be coming into their club.

What is accomplished by a Learners' Club? Well, we think that it *provides the sense of belonging* that is so sadly lacking in many square dance classes. It *provides personal identification* with square dancing at an early and important stage, thru having a club name, badge, regular dance nights, dancing with "regular" dancers and a common purpose. It *completely removes the idea of being a "rank" beginner*. It allows the sponsoring body a "look-see" period of acquaintance with future club members. The club-like sessions provide a look into how a regular dance club operates and usually separate the "joiner" from those who will eventually become good club members. Finally, it provides a source of well-adapted, properly indoctrinated folks who are *ready* to join a square dance club—folks who are not required to go and find a club to join or dance to a strange caller.

Some Problems

There are, of course, some pitfalls to the operation of such a program but with a little thoughtful adjustment on the part of the caller, most of them can be overcome.

What if a club already has full membership?

Generally, we find that our classes provide replacements for the average vacancy rate. We base this on our statistics of those "wanting" to become members from out of a learners' group. In our most recent group, a class of 27 couples, there were 10 who joined the sponsoring club. This brought the club to full strength.

National averages indicate that at the end of two years there are only about 18% of the new folks still dancing. In a recent survey of our group we found that we have over 50% at the end of the same length of time.

Let's face it honestly, too; you just can't get

everyone in the act. Some of these folks just won't fit into the picture and no matter what you do, you can't keep them. You can only give your "all" and that's about it.

And what happens to the club level of dancing as your learners come into the club? We've found that the sponsoring groups' attendance at the learning sessions, coupled with their attendance at the Learner Club dances, serves to increase the ability of the learners and that they are more ready to dance at club level than if they were left by themselves to learn. Thru the learning sessions friendships have been formed so that much of the pressure of attending the first club dances is relieved for they *know* they have friends there.

For a caller, a Learner Club has many advantages. It can provide necessary momentum at the sessions, and, since they are run in much the same manner as a club dance, they relieve him of much of the responsibility, after the initial organization. They provide, in the long run, more time to teach properly and so to turn out better dancers. They practically eliminate drop-offs from classes (in our last session we lost no one and actually gained two couples from another class.) Our figures for the past 5 years show that we lost only 10% of the total number taught and a check of those indicates that it was for the usual reasons—job transfers, family additions and ill health. More than anything else, the Learner Club provides an opportunity for a caller to participate *with* the learners in their enthusiasm at becoming square dancers.

We don't mean to say that the Learners Club program is the answer to every caller's or every club's problems, but we do say that if you give it an honest, enthusiastic try—adjusting to prevalent needs, it might help to solve a few.



BITS & PIECES FROM ALL OVER

DIRECTORY IN PREPARATION

Ohio State Corporation of Square and Round Dance Clubs wants to spread the word about the Second Edition of their Dial-a-Dance Directory. The directory contains a list of over 50 cities and towns in Ohio with names, addresses and telephone numbers of square and round dance leaders. A copy can be obtained by sending 10¢ in coin to Dial-a-Dance Directory, Larry Sloan, 4845 Ridgebury Blvd., Cleveland, Ohio 44124.

SQUARE GEM

Girls, when ironing western style shirts, try this method: Give them a final rinse in "soft-rinse," then iron in this manner. Dampen lightly and iron the collar first, then do all the shirt on the wrong side. Next the sleeves on the right side and touch up the shirt all over. It takes much less time than usual, even on the double-yoked shirts.

— Mrs. Earl K. Peters, Steubenville, Ohio

A crisp new one-dollar bill goes to Mrs. Peters for her Square Gem.

"NEWSPAPER" BIRTHDAY CAKE

For several years Betty Coppinger of Jeans and Janes Club in Topeka, Kansas, has baked and decorated a birthday cake for caller Bob McDaniel on his birthday. Her most recent production was also her most unusual. The cake consisted of two 9" x 13" cakes placed side by side and covered with white icing. Betty then put printing on the cake, using black icing to give the appearance of the front page of a newspaper. Headed "Topeka State Journal" (where caller Bob is employed, incidentally), the "news story" told of Bob's birthday, his family and his square dance calling. A colored snapshot illustrated the story.



ARTICLE EXAMINES SQUARE DANCING

Bill Calderone of Cranston, R.I., sends us an article taken from the magazine Columbia, in which writer James C. G. Conniff writes a highly readable, salty and factual account of modern square dancing. Among other things Conniff writes, "... Square dancing's fun. Tangy as stone-jug cider. Crisp as apple-bite. Heart-lifting as a harvest moon." He also goes into the therapeutic qualities of the activity, including physical and mental restoration. The article is illustrated with several photographs.

SQUARE DANCE DATE BOOK

(Continued from page 5)

- Apr. 23-24—Gateway of the West S/D Festival
St. Louis, Mo.
- Apr. 23-25—4th Spring Fling
Mary E. Sawyer Audit., La Crosse, Wisc.
- Apr. 23-25—Kentuckiana Assn. Spring Festival
Fair & Exposition Ctr., Louisville, Ky.
- Apr. 23-25—French Frolic in Squares
Metz, France
- Apr. 24—3rd Ann. Mohawk Valley S/D Fest.
M.V. Community College, Utica, N.Y.
- Apr. 24—Wheel & Deal Club Ann. Spring Fest.
Pythian Castle Hall, Springfield, Mo.
- Apr. 24—Magic Valley Capers
Dworschak School, Burley, Idaho
- Apr. 24—Teen Dancers 2nd Spring Squarenade
Newport Jr. H.S., Kensington, Md.
- Apr. 24-25—3rd Annual Desert Safari
Hayes Audit., Twentynine Palms, Calif.
- Apr. 24-25—Huron Scalpers Guest Caller
Pow Wow, Seaforth, Ont., Canada
- Apr. 25—2nd New Orleans Round Dance Fest.
Bar-None Ranch, St. Rose, La.
- Apr. 25—6th Ann. Sonora Pass Spring Festival
Mother Lode Fairgrounds, Sonora, Calif.
- Apr. 26-May 1—Dogwood Arts Festival S/D
Events, Knoxville, Tenn.
- Apr. 27—A-Square-D 2nd Dist. Graduation
Promenade, Eagle Rock Playground,
Eagle Rock, Calif.
- Apr. 30-May 1—Yellow Rose of Texas S/D
Festival, Houston, Texas

Caller Bob McDaniel seems somewhat non-plussed by his birthday cake which looks like the front page of a newspaper.

STYLE SERIES

DIXIE CHAIN & DIXIE STYLE

THE DIXIE CHAIN, introduced back a number of years, has played quite a role in our square dancing. From the simple Dixie chain have come the Dixie style of movements, the Dixie grand and others.



In a simple Dixie chain illustrated by the two couples shown here (1) the two ladies move and take a right hand of the other lady (2) as they would to start a regular two ladies chain. Following them, the two men extend a left hand to the opposite lady (3), pull by and follow their lady. As the ladies pull by the man, the two men take right hands (4) and pull by. Unless otherwise directed, they end in single file formation (5) ready to follow the next call, whatever it might be.

To refresh your memory a bit, here is an example of the Dixie grand. From a regular





promenade (6) two couples wheel around (7) to face the couple behind them. With the ladies leading off as they would in a Dixie chain, they give a right to the other lady (8) pull by giving a left to the man (9) and from this point the dancers continue on in a right and left grand motion (10) to follow whatever call might come next.

Dixie style to an ocean wave, which is used quite a bit these days, starts the same as a regular Dixie chain. In our example shown here, the two couples face each other in single

file with the lady in the lead (11). Ladies give a right to each other and pull by (12) as the men extend left hands to the ladies coming in their direction (13). Retaining the hands of these ladies, those holding left hands turn half way around (14) so that the two men meet in the center with a right hand hold in ocean wave position (15).

If you are looking for a subject for your next workshop, you might dust off the old Dixie chain with all its many variations and come up with a fistful of variety.



LADIES on the SQUARE

THE CHANGEABLE SQUARE DANCE DRESS



IRENE LEGG of Dalton, Ohio, has a distinctly imaginative approach to square dance sewing which has resulted in her having a dress which is as changeable as a woman's mind. She started with a "ready-made" having a skirt full enough for square dancing—cost about \$15.00. She chose a black drip-dry trimmed in white as this seemed to lend itself best to addition and change.

"The simplest way to make your dress an 'original' is with trimming," says Irene. She took her basic dress to a store with a good selection of braids, laces and ric racs. Here she experimented by laying trims against the dress to see how they would blend with the original simple trim.

There are many ways in which the trim may be added. Lace may be ruffled into a neckline or around the sleeves and hem of the dress. Braid may be sewn on bodice and skirt in scallops or other shapes. Laying the dress on a flat surface, a pencil may mark where the design is to be. Chalk works best on blacks. A nice change is to sew a 4" wide strip of contrasting material around the bottom tier of the skirt. Ric rac or narrow lace sewn along the top and bottom of this strip conceals the seams. Then braid and more ric rac may be sewn inside the strip. This is excellent on dark colors.

For even more graphic changes, Irene decided upon an overskirt and collar for her next additions to the basic dress. She bought a circle skirt pattern and made the collar pattern from

newspaper. She measured around the neck where she wanted the collar to fit and made the inside circle of her collar-pattern this size. She then measured out 5" for the second circle and cut the pattern open in back. The pattern should be tried on before the material is cut. She used a white dacron-cotton blend for overskirt and collar.

Irene laid the collar and skirt open on a large table and with a pencil marked where she planned to sew her trim, which consisted of 5 yds. of black and silver braid at 17¢; 8 yds. of lace at 10¢; 2 packages of black ric rac at 20¢ and 10 yds. silver ric rac at 5¢. The overskirt and collar cost \$5.60 total. To determine amount of trimming, a sketch may be drawn and then measured with a tape measure. Altho' Irene used a full circle skirt pattern, tiered or gored overskirts could also be used successfully.

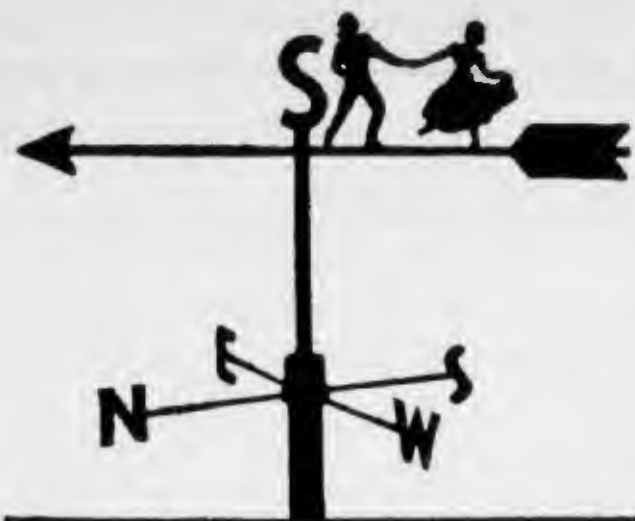
Now for the second change. Irene bought a black and white print, 3 yds. at 69¢ and one yard of black material like that in the dress, at 69¢, plus 6-yds. pkg. of white cotton ric rac at 20¢. She made her circle skirt 5 inches shorter than the original dress. After it was done she placed it open on a table and marked the place for a "fish-tail" in the back making a pie shaped wedge, fanning out at the hem. Ruffles were marked at 4" apart. She then cut her black material in strips 5" wide. The first ruffle was 12" long, then 6" were added to each ruffle, with a total of 6 ruffles. Both sides of ruffle should be hemmed and then, starting at the waist, it can be gathered at the lines marked in the pie-shaped design on the skirt. Each ruffle has a little heading at the top and ruffles will overlap about ½". Cost of the skirt—\$2.96.

Any number of ideas could be worked along the lines covered here, to pep up a tired or over-simple square dance dress.

(1) Irene Legg wears her basic dress. (2) Here she has added overskirt and collar, with trimming.

(3) Irene shows off her "fishtail" apron which provides still another change.





ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Nebraska

The 25th Annual Festival of the Lincoln Council of Square and Round Dance Clubs is on tap for May 8 at the Pershing Municipal Auditorium in Lincoln, with Bruce Johnson as top-cat caller. Write Pete Wagner, 5830 Gillan Rd., Lincoln.

New Hampshire

At Manchester on January 16 the 4th Annual Inter-Class Ball proved again to be one of New England's most successful square dances. Approximately 80 sets of new dancers from 29 different classes were dancing to the calls of Jim Mayo, Ed Ross Smith and Paul Pratt. The Inter-Class Ball was held at the New Hampshire Armory which will also be the headquarters for the New England Square Dance Convention on April 2-3, with excellent sound and wooden floor. —Judy Ross Smith

The fifth year of square dance weekends at Lake Shore Farm will take place on June 18-20, June 25-27 and Sept. 10-12 in 1965. Bob Grandpre and Jerry Benoit of the Springfield, Mass., area will be the callers.

—Ellis A. Ring

Ontario, Canada

On February 6-13 square dancers in Stratford-on-Avon hosted the Grand Finale Square Dance as a wind-up to the Stratford Winter Carnival.

Manitoba, Canada

Club callers for Belles and Beaux Club in Winnipeg is Joe Johansson, who last December was chosen to represent Western Canada on an all-expense trip to Nassau and Jamaica, furnished by Air Canada. Before Joe and Shirley, his taw, left, their club had a Bon Voyage night and the day they left there was a dance held at the airport to surprise them and to send them off in true square-dance style.

—Marilyn Roy

New York

A number of guest callers have entertained the Do-C-Do Club of Poughkeepsie this year. In January it was Bob Boyle; in February, Marty

Winter; Dick Jones was the March caller. Climax of their season is the Spring Festival on June 6, when Frannie Heintz and Winter will call for afternoon and evening dancing.

—Jack Parsons

New Jersey

That Frank Seidelmann from Cherry Hill is a popular caller is attested to by the numbers of signatures affixed to a letter received at Sets in Order. Frank is caller for Grand Squares, one of the largest clubs in South Jersey, which meets 1st, 3rd and 5th Tuesdays in the Highland Fire Hall, Pennsauken. Frank also calls for several other clubs in the area and he and his wife Ruth also teach rounds at most of their dances.

—Grand Squares Club-ers

In spite of dire predictions of snow, 45 sets attended the Callers Carnival of the Northern New Jersey Square Dancers Assn. at Bloomfield in January. Calling were John Carroll, Barney Hartenstein, Hal Holmes, Bob Kellogg, Dick Lightthipe, Slim Sterling and Marty Winter. Rounds were handled by the Sibbalds and Hulins.

—Peg Tirrell

Connecticut

At the Annual Meeting of the Connecticut Square Dance Callers and Teachers Assn., the following officers were elected: John Helm, President; Dave Hass, V.P.; Harry Tucciarone, Treas.; Jean Wydra and Kay Van Horn, Co-Secretaries. It was agreed that forms to petition the U.S. Postal Department for a Square Dance Commemorative Stamp will be distributed to members of all clubs with a personal request for signatures to be made by the callers.

—Lew Mather

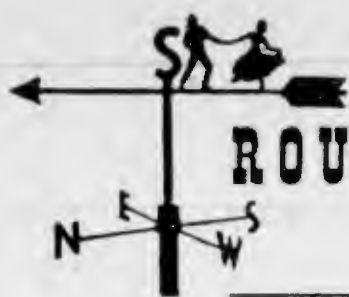
Wyoming

Green River Squarenaders will hold their 7th Annual Birthday Festival in Monroe Junior High Gym on May 1, with Bob Parrish calling.

—Dorothy Peterson

Idaho

Magic Valley Capers is scheduled for April 24 at the Dworshak School in Burley, featuring Frank Reick of Missoula, Mont. Workshops,



ROUND THE OUTSIDE RING

square and round dancing and a potluck supper are programmed. Write Ernie Davis, 527 Jefferson, Twin Falls, for more.

Idaho's State Square Dance Federation, organized formally last year, is gaining strength as well as interest. The 1965 Festival will be in Coeur d'Alene on August 14-15.

—Mrs. Ralph Holmes

Maryland

Montgomery County teen square dancers are planning their second Spring Squarenade for April 24 at Newport Jr. High School, Kensington. It is sponsored by the local Recreation Dept. and WASCA. All proceeds will go to the Montgomery Co. Society for Retarded Children.

—Bill Mooney

Kentucky

Kentuckiana Square Dance Assn.'s Spring Festival is planned for April 23-25 in the Fair and Exposition Center, Louisville, and titled, "Western Fling." Johnny LeClair, Vaughn Parrish, Bob Fisk and area callers will handle the squares; Gene and Edna Arnfield will be in charge of the rounds.

—George Pero

Florida

Caller Bob Dawson will take a party of square dancers "Cruisin' and Dancin'" to the Bahamas, leaving Fort Lauderdale on April 2. Round dancing on the cruise will be the responsibility of the Byron Markles.

Missouri

Plans were completed for the Gateway of the West Square Dance Festival on April 23-24 at the Parkway High School and St. Louis Armory. Singin' Sam Mitchell and the Charles Proctors will handle the square and round dance categories, respectively. For information write Box 7623, Progress Sta., St. Louis, Mo.

California

Latest advice from the 12th Annual State Square Dance Convention in Bakersfield on May 21-23 is that there will be free parking on the Fairgrounds for camper or trailer travelers. On Friday and Saturday there will be adult Style Shows featuring club outfits. Interested folks may write to Corinne O'Neal, 1009 Brunswick, Daly City, on this phase. Free baby sitting service is offered and for the teen age non-dancers, there are recommended recreation

facilities near the Fairgrounds. B'n'B's group for singles is sponsoring a Trails-In Dance on Thursday evening at the Albert Good Auditorium.

—Joan Smart

Ken Parker is the man to contact for dancers who want to ride the Santa Fe train with the California Delegation to Dallas for the 14th National Convention on June 24-26. The train leaves on June 22. Call Ken at 726-1343 or write him at 426 Hambaugh Way, Vista, for more information.

Imperial Valley Square Dance Assn. had their 12th Annual Festival on February 19-21 in El Centro.

—Dale Nice

For the younger set, the Second Annual San Diego Junior Square Dance Convention took place on March 6 in the Conference Building, Balboa Park.

—Jim Maczko

The Teen Assn. of the Los Angeles Area will hold a General Meeting on April 4 at Miles Playhouse in Santa Monica; their Spring Dance is scheduled for May 2 at McDonald's Barn.

Tennessee

Square dancing will again be a part of the Dogwood Arts Festival in Knoxville. Six events are scheduled between April 19 and May 2, with Chuck Raley calling the squares and the Cliff Wicks on the rounds. Theme—Dance with Joy!

—C. A. Newton

Virginia

Friday, April 9, is the date for the Annual Benefit Square Dance called by Jim Schnabel at Wells Field House, Ft. Belvoir, Va. Rounds will be cued by the LeRoy Starks.

Texas

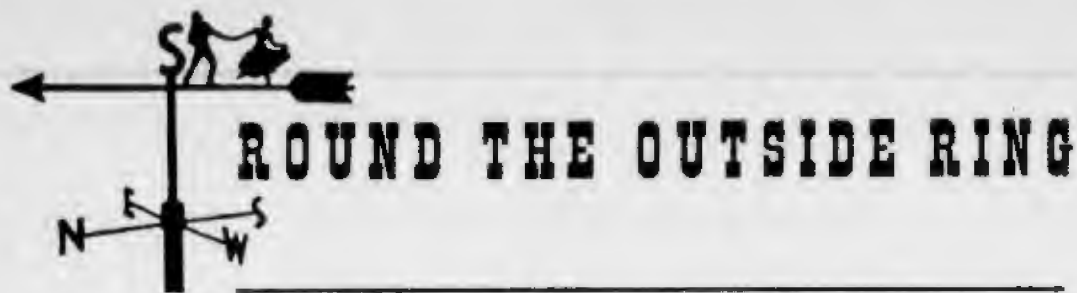
Climaxing Fiesta San Antonio Week celebrating will be the big *Free Square Dance Festival* on April 23 at the Municipal Auditorium. The event will be co-sponsored by the San Antonio Square Dance Assn. and the City Recreation Division. Allie Morvent from Port Arthur will be guest caller. Round dancing will begin at 7 P.M. and the Grand March led by city dignitaries at 8 P.M. Write Deloris Breske, 222 Goodhue, San Antonio, for details.

Oregon

At the meeting of the Oregon State Federation at Brookings on January 17 the resignation of Mrs. W. W. (Scotty) McCully as editor of the state journal, *Federation News*, was announced. She and her husband are moving out of the state.

Washington

Olympia Area Square Dance Assn. is busy



making plans for their 2nd Annual Memorial Day Camporama at Lac-A-Do Hall. Included will be three days of dancing plus a barbecue and Chuck Wagon Breakfast. Callers, dancers, trailers and campers are expected to converge at Olympia from all over western Washington. Local callers and teachers will call.

The Capital Lake Fair Square Dance Jamboree officers started meeting in January to prepare for Olympia's 7th Annual Lake Fair Jamboree on July 9-10. This is western Washington's biggest summer square dance event, which features more than 30 callers.

Now here's something. The Lacey Daisys and the Do-Si-Do's of Olympia just recently finished one of their annual Coon Hunts. After the club dance, members from both clubs brave the weather and go after the unsuspecting raccoon. Word has not been received as to their catching any.
—Pat Feeney

Alaska

Dudes and Dames in Anchorage are presenting their 7th Annual Squarama on April 23-25, dancing to the buoyant calling of Frank Lane. The event will include workshops, nightly square dances and a Saturday night after party. Location will be published locally or contact Arlene Worthley, P.O. Box 5-123, Anchorage, Alaska. All square dancers are welcome.

Illinois

Impressive evidence that square dancing has gained much favor as church-sponsored recreation is the formation of Chicago's Hi Kickin' Chickens Square Dance Club by 26 northside churches. Representing all denominations, this new club meets 1st and 3rd Tuesdays at St. Paul's Church, 655 W. Fullerton. Bob Caskey will be at the mike.
—Richard Rauscher

The 10th Annual Jamboree sponsored by the Decatur Square Dance Assn. will be held at the Y.M.C.A. on April 9-10. A round dance clinic and workshop conducted by the Date Fosters will be from 8-11 P.M. on Friday; from 2-5 P.M. on Saturday there will be square dancing to local callers and then on Saturday night Wally Schultz will take over the mike.

—Robert Laskowski

The First Illinois State Square Dance Con-

vention is planned for the Conrad Hilton Hotel, Chicago, on May 28-30. There will be three large square dance halls and the Grand Ballroom will be used for round dancing, providing ample space for 6000 dancers. For more details, write Henry Gass, 516 N. Wille St., Mt. Prospect, Ill.

Wisconsin

Spring will take its 4th Square Dance Fling at La Crosse on April 23-25, with the Happy Twirlers and the Chamber of Commerce co-operating. Locale will be the Mary E. Sawyer Auditorium, and Jerry Helt of Ohio; Bruce Johnson of California and the Paul Tinsleys of Iowa will comprise the staff. "Funshops" will be offered Saturday morning and afternoon, there will be plenty of evening dancing and then begin the After Parties in the K.C. Hall. Bill and Jean Sauer are General Chairmen. Inquiries should be addressed to 4th Spring Fling, 2155 Adams St., La Crosse, Wisc. 54601.

Minnesota

June 18-20 are the dates for the 14th Annual Minnesota State Square Dance Convention at Willmar, with Singin' Sam Mitchell and the Jack Stapletons, all of Michigan, on the docket. Lee Newton will be in charge of contra dancing and the Joe Perraults will oversee folk dancing. Write Square Dance Federation of Minn., Inc., P.O. Box 287, Willmar, Minn. 56201.

Iowa

On May 22 the Twirling Eagles Club are staging a Nite Owl Dance, a first for the area. Square Dancing in general seems to be rolling along in fine shape thruout Iowa.—Bob Lucas

Michigan

The Centennial Hoedown Club will have their annual Spring Jamboree in the National Guard Armory, Sault Ste. Marie, Mich. on May 29.
—Jerry Amernick

Arizona

The 18th Annual Square Dance Festival of the Valley of the Sun Organization will be held at the Del Webb Townhouse in Phoenix on May 28-29. All events will be held at this one location which is, happily, air-conditioned. The Grand March will get under way at 8 P.M. on Friday; Saturday will begin with a Cowboy Breakfast, followed by a Breakfast Dance, Style Show, Workshops and the Big Dance at night. Write for more information to Janice Hoopes, 3241 W. Pierson, Phoenix, Ariz.

Folkcraft



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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

April 1965

SINCE WE ARE WORKING with lines so constantly these days, George Elliott has dug deep into his Workshop notebook for these examples of "Face to the Middle of Your Own Line." You might try these out and then line up a few of your own.

Forward eight and back like that
Face to the middle like you always do
Then two and four do a right and left thru
Turn the girl and roll away
Then pass thru across the way
Separate go round one
Now line up four
Forward eight and back once more
Pass thru and keep in time
Face to the middle of your own line
Dixie chain along the track
Then the outside four turn back
Box the flea to a left allemande

One and three go forward and back
Same four square thru three-quarters round
When you come down
Promenade the outside ring
Go all the way
Go all the way round and a little bit more
One face two and three face four
Do a right and left thru two by two
And a right and left back
Now forward eight and back in time
Face to the middle of your own line
Dixie chain when you get thru
Face across the set you do
Trail thru and find old corner
Allemande left

One and three you bow and swing
Go round and round with the pretty little thing
Then promenade the outside ring
Go all the way around
Now get back home like you always do
Go out to the right a right and left thru
Go two by two
A right and left back in the usual way
Turn the girl and roll away
Forward eight and back in time
Face to the middle of your own line
Inside four roll out around one
The other four lead a Dixie chain
When you get thru
Face across the set you do
Trail thru and find old corner
For a left allemande
Partner right, right and left grand

One and three you bow and swing
Go round and round with the pretty little thing
Take your girl to the right of the town
Circle up four and don't fall down
Head gents break and make two lines
Forward eight and back in time
Face to the middle of your own line
Dixie chain, when you get thru
Face across the set you do
Trail thru and find old corner
Allemande left

One and three go forward and back
Same ladies chain
Turn the girl and roll away
Go up to the middle and back that way
Same four star thru
Circle four with the outside two
Head gents break and line up four
Forward eight and back once more
Pass thru and keep in time
Face to the middle of your own line
Dixie chain, girls left and boys right
Find old corner, allemande left

Ladies to the center and back to the bar
Gents to the center a right hand star
A right hand star in the middle of the hall
Back by the left to your partners all
And star promenade
Head ladies roll back one, go six in line
Lonesome men roll back one, go eight in line
Bend the big line
Pass thru and keep in time
Face to the middle of your own line
Dixie chain, girls left, boys right
Find old corner, left allemande

One and three a half sashay
Go up to the middle and back that way
Go out to the right just like you are
Circle up four but not too far
Ladies break and line up four
Forward eight and back once more
Pass thru and keep in time
Face to the middle of your own line
Dixie chain
Go on to the next and line up four
Forward eight and back once more
Pass thru and keep in time
Face to the middle of your own line
Dixie chain
Go on to the next and line up four
Forward eight and back once more
Arch in the middle, the ends duck thru
Go around one and back to the middle
A right hand star
Go three-quarters round
Find old corner, left allemande

(Please turn the page)

(One more Elliott Item)

One and three go forward and back
Go down the middle, pass thru
Separate go round two
Join that pair and line up four
Forward eight and back once more
Pass thru and keep in time
Face to the middle of your own line
Dixie chain, when you get thru
Face across the set you do
Pass thru and keep in time
Face to the middle of your own line
Dixie chain when you get thru
The outside four turn back
To a left allemande

GOOD TREATMENT OF CLOVERLEAF

THREE LEAF CLOVER

By Chuck Worley, Port Isabel, Texas

Head ladies chain three-quarters round
Turn 'em boys with an arm around
Roll this girl with a half sashay
Forward up and back with you
Pass thru go cross the track
Ends cloverleaf, centers turn back
Pass thru go cross the track
Ends cloverleaf, centers turn back
Pass thru go cross the track
Ends cloverleaf, centers turn back
Line of three rock and reel
Pass thru, wheel and deal
Inside four half sashay
Then substitute I say
Two ladies chain three-quarters round
Allemande left

LONG BUT GOOD

GRADUATION EXERCISES

By Stub Davis, Waurika, Oklahoma

Four ladies chain across the way
Two and four a half sashay
Head two couples square thru
Four hands and when you're thru
Face the outside, square thru
Four hands that's fine
Face out, bend the line
Pass thru, wheel and deal
Men in the middle square thru
Three-quarters that's what you do
Face the girls, left square thru
Count four hands and when you do
Face out, bend the line
Pass thru, wheel and deal
Center four square thru
Others divide and star thru
Do a centers in
Cast off three-quarters then
Go up and back and star thru
Center four square thru
Others divide and star thru
Right and left thru
Dive thru, substitute
Center four square thru
Three-quarters round, left allemande
Partners right, right and left grand

LOADED

EASY FLO

By Sam Stead, Lethbridge, Alberta

Side ladies chain to the right I say
One and three do a half sashay
Heads lead to the right and circle four
Ladies break to a line of four
Forward eight and back you whirl
Pass on thru and fold the girls
Swing thru and when you do
Ends circulate two by two
Centers run then wheel and deal
Circle four you're doing fine
Heads break, you've got a line
Forward eight and back you whirl
Pass on thru and fold the girls
Left allemande

or

* Swing thru, ends circulate, centers run
Wheel and deal, circle four
Heads break to a line of four
Pass thru, fold the girls
(Repeat from * then)
Left allemande

SINGING CALL*

SO LONG DEARIE

By Billy Lewis, Dallas, Texas

Record: Kalox 1041, Flip instrumental with Billy Lewis
OPENER, BREAK and ENDING
Join your little hands and circle so long dearie
You ain't a gonna see me any more
Allemande left the corner, those gents star right now
Don't you come a knocking at my door
Allemande left the corners all, gonna weave around the hall
Go in and out around until you meet promenade
Oh, wave your little hand and whisper so long dearie
You ain't a gonna see me any more
FIGURE
Those head (side) two couples promenade half way around
Down the middle do a right and left thru (same two)
You star thru and square thru three-quarters round
Star left with the sides (heads) and turn it one time around
Those gents turn back left allemande, walk by one
You swing the right hand gal and promenade
Oh, wave your little hand and whisper so long dearie
You ain't a gonna see me any more
SEQUENCE: Opener, Figure twice, Break, Figure Twice, Ending

SPECIAL WORKSHOP EDITORS

June Berlin	Workshop Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

FIVE STAR

By Ted Wegener, Gardena, California

Two and four the ladies chain
One and three dance up to the middle and back
with you
Same old two star thru and pass thru
Star thru and pass thru, lines of four wheel
and deal
When you're thru center two square thru
Five hands round in the middle with me
Do sa do the outside two, go all the way around
And everybody eight chain three
Go right, left, right and left allemande

WRONG WAY THAR SWING STAR THRU

SIMPLE

By Bruce Elm, Provo, Utah

Heads square thru four hands round
Find that corner and don't be late
Let's catch all eight, first by the right
Then by the left for an allemande thar
Back along cowboy not too far
Shoot that star go all the way round
Turn corner right make a wrong way thar
And now let's swing star thru
Left allemande

THREE FOLD

By Monty Montooth, Fayetteville, North Carolina

One and three half sashay
Star thru then eight chain three
Count three hands and hear me say
Face your partner, back away
Pass thru, centers fold (optional left allemande
here)
Eight chain three you're gone again
Count three hands and face 'em again
Pass thru, centers fold
Eight chain three and here we go
Count three hands and don't be slow
Face your partner one more time
Pass thru then bend the line
Two ladies chain across the track
Turn 'em around and chain 'em back
That's the corner, left allemande
Partner right, right and left grand

A BIT OF EVERYTHING

CRUMPET DUSTER

By Allan Brozek, Seymour, Connecticut

Heads pass thru around one
Lines go forward up and back
Star thru then substitute
Star thru then a right and left thru
Cross trail around one to a line
Lines go forward up and back
Pass thru, ends change places
Centers turn back
Lines go forward and back
Star thru then substitute
Star thru then a right and left thru
Cross trail around one to a line
Lines forward and back
Pass thru, ends change places
Centers turn back
Star thru and substitute
Pass thru, allemande left

CASTING WIND

By John Hall, Fresno, California

Heads go forward and back away
Two and four do a half sashay
Heads star thru, then square thru
Sides divide and star thru
Centers in then cast off three-quarters round
Star thru when you come down
All eight half sashay
Centers square thru
Sides divide and star thru
Centers in and cast off three-quarters round
Star thru, go right and left thru
Turn your girl, dive thru, pass thru
Left allemande

DOWN THE LINE DIXIE GRAND

By Gene Pearson, Groves, Texas

Two and four roll away
Heads go right and left thru
Then square thru three-quarters round
Separate go round one, make lines of four
Pass thru, arch in the middle ends duck thru
Down the line do a Dixie grand
Right, left, right, left allemande

or

Head two ladies chain
Same two go right and left thru
Lead out to the right and circle up four
Head gents break make lines of four
Pass thru, wheel and deal two by two
Down the line do a Dixie grand
Right, left, right, left allemande

SINGING CALL *

GOODBYE MY LADY LOVE

By Chip Hendrickson, Ridgefield, Connecticut

Record: Top 25096, Flip instrumental with Chip
Hendrickson

INTRO, BREAK and CLOSER

Circle to the left eight hands around you go
Walk all around the corner girl, see saw your
partner

Men star by the right, you turn it once around
the set

Allemande left the corner, and you weave the
ring

(Singing) Goodbye my lady love, farewell my
turtle dove

When you meet your darling you do sa do
Promenade her back to me and love her so
tenderly

So goodbye my lady love, goodbye

FIGURE

Heads promenade three-quarters round the ring
Side couples right and left thru, turn your girl
and pass thru

Circle four half way, one-quarter more

Right and left thru, turn your girl and cross trail
Go to the corner, allemande left, well go forward
two and then

Right and left, full turn round and promenade
(Singing) Goodbye my lady love, so long my
turtle dove

Promenade her home, well by and by

TAG ENDING: Goodbye my lady love, goodbye

NEW MOVEMENTS

LOTUS BLOSSOM

By Phil and Norma Roberts, New Albany, Indiana

Record: Grenn 14070

Position: Diag Open-Facing for Intro, Closed facing LOD for dance

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-4 Wait; Wait; Apart, Point, —; Tog, Tch (to Closed, —;

In Diag Open-Facing pos wait 2 meas: Step back diag twd RLOD and COH on L, point R twd partner, hold 1 ct; Step twd partner on R to face LOD, tch L to R ending in CLOSED pos facing LOD, hold 1 ct.

PART A

1-4 Dip Back,—,—; Waltz In Place; Dip Back,—,—; Fwd Waltz;

In Closed pos facing LOD dip back twd RLOD and COH on L (W diag fwd on R) drawing R ft slightly twd L, hold 2 cts; Waltz in place R,L,R; Again dip back diag on L drawing R ft slightly twd L, hold 2 cts; Waltz fwd LOD R,L,R.

5-8 Fwd/Turn, Point, —; Fwd/Turn, Point, (W Across),—; Fwd Waltz (W Twirl RF); Fwd Waltz (W in Front to Closed);

In Closed pos step fwd LOD on L turning slightly LF to REV SEMI-CLOSED pos facing LOD M's L and W's R hands held high (W steps bk LOD on R turning LF), point R ft fwd (W pt L), hold 1 ct; M step almost in place on R turning slightly RF to SEMI-CLOSED pos facing LOD (as W steps XLOD on L and IF of partner turning approx $\frac{3}{4}$ RF to face LOD in SEMI-CLOSED), point L ft fwd LOD (W pt R), hold 1 ct; Waltz fwd LOD L,R,L (as W twirls RF under her R and M's L hands) ending in SEMI-CLOSED pos facing LOD; M waltz fwd LOD in short steps R,L,R (as W waltzes in front of partner L,R,L) to end in CLOSED pos facing LOD.

9-12 Dip Back,—,—; Waltz In Place; Dip Back,—,—; Fwd Waltz;

Repeat action of meas 1-4.

13-16 Fwd/Turn, Point,—; Fwd/Turn, Point (W Across), —; Fwd Waltz (W Twirl); Fwd Waltz (to Vars pos);

Repeat action of meas 5-7: On meas 16 waltz fwd LOD blending to VARSOU pos.

PART B

17-20 Fwd Waltz; Man Across,2,3; Bk/Turn (W Twirl RF), 2,3; Fwd Waltz;

In Varsou pos waltz fwd LOD L,R,L (W R,L,R); Keeping both hands joined M cross in front of partner turning $\frac{1}{2}$ RF, R,L,R bringing his R arm over partner to end facing RLOD arms extended and crossed (W waltz fwd LOD in short steps L,R,L); Both hands still joined M raises his R and W's R hands as he steps back LOD with a short step on L turning $\frac{1}{4}$ RF to face COH, step slightly to side in

LOD on R turning to face LOD, close L to R (as W steps fwd LOD with a long reaching step on R turning $\frac{1}{4}$ RF under her R and M's R hands, on around L,R continuing to turn RF to end on M's L side) ending in LEFT VARS pos facing LOD; In L Vars pos waltz fwd LOD R,L,R.

21-24 Fwd Waltz (W Roll Across to Semi); Thru, Manuv, 2 (to Closed); (R) Waltz Turn; (R) Waltz Turn (to Momentary Butterfly);

In L Vars pos facing LOD release W's L hand retaining hold of her R with M's R as M waltzes fwd LOD in short steps L,R,L (M leads W XLOD and in front of him to SEMI-CLOSED pos W stepping R,L,R) ending in Semi-Closed pos facing LOD; In Semi-Closed pos M steps thru LOD on R, maneuvers in front of partner L,R (W step thru LOD on L, in place R,L) ending in CLOSED pos facing RLOD; Do 2 RF turning waltzes blending to momentary BUTTERFLY pos M facing wall.

25-28 Waltz Away,2,3; Turn In,2,3 (to L Open); (1/2 Box) Back, Apart, Close; Fwd, Lift, —;

Release M's L and W's R hands waltz fwd LOD and slightly away from partner L,R,L swinging M's R and W's L hands thru twd LOD; Swinging M's R and W's L hands back thru twd RLOD turn in twd partner R,L,R (W L,R,L) joining M's L and W's R hands to end facing RLOD in LEFT OPEN pos; In L Open do a half box stepping bwd LOD on L, apart from partner on R, close L to R (W bwd LOD on R, apart on L, close R to L) ending in LEFT OPEN pos facing RLOD; M step fwd RLOD on R, lift L slightly from floor pointing toe twd RLOD (W fwd RLOD on L, lift R slightly from floor), hold 1 ct.

29-32 Twinkle,2,3 (to Semi); Manuv (to Closed); (1/4 R) Turning Waltz; (1/4 R) Turning Waltz (Face LOD);

In Left Open pos twinkle RLOD turning in twd partner to end in SEMI-CLOSED pos facing LOD; M manuv in front of partner R,L,R to end in CLOSED pos facing RLOD; Do 2 $\frac{1}{4}$ RF turning waltzes ending in CLOSED pos facing LOD.

DANCE GOES THRU 2 $\frac{1}{2}$ TIMES

(A,B; A,B; B, ENDING)

Ending: Fwd Waltz (W Twirl RF to Butterfly); Thru, Side, Close; Apart, Bow, —;

At end of 2nd time thru on meas 32 blend to VARS pos facing LOD to repeat last half of dance (meas 17-32) to end in SEMI-CLOSED pos facing LOD for the ending — M waltzes fwd LOD L,R,L (as W twirls RF under M's L and her R hands blending to BUTTERFLY pos M facing wall; Both step thru LOD M on R (W L), side in LOD on R, close R to L; Bringing hands together and in front of the face step apart M back twd COH on L, point R twd partner (W step back twd wall on R, point L twd partner), with M's hands together palm to palm (an Oriental bow).

(More Workshop on page 43)

This is your invitation to

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JULY 25-30, 1965

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UNDER AUSPICES OF

Sets in Order

THE OFFICIAL MAGAZINE OF **SQUARE DANCING**

462 NORTH ROBERTSON BOULEVARD • LOS ANGELES, CALIFORNIA 90048

THE STAFFULTY

**Bob and Roberta
Van Antwerp**



Bob's scintillating style of calling has endeared him to square dance audiences across the country. His records on the MacGregor label have long set the pace for square dancing fun for thousands of dancers.

Ed and Dru Gilmore



A true old timer in the field whose name is synonymous with smooth dancing. His records on Decca and Balance labels have set a high standard in the square dance recording field.

**Arnie and Jan
Kronenberger**



His nice easy-going manner of calling has won for Arnie fans all over the world. His records on the Sets in Order and Warner Bros. labels have brought his brand of dancing fun into the homes of many dancers.

**Bob and Becky
Osgood**



As editor of The Official Magazine of Square Dancing and director of this vacation institute, Bob lends his tips on dance styling to Asilomar and both the Osgoods are very much in evidence during the week.

**Forrest and Kay
Richards**



Round dancing and square dancing belong together. This is the belief of the Richards, whose outstanding teaching and contagious enthusiasm for the activity as a whole, make round dancing a pleasure for all.

**And introducing:
Don and Marie
Armstrong**



Newcomers to the Asilomar staff, the Armstrongs represent a triple threat team. Their versatility will be very much in evidence in all phases of this Asilomar vacation.

For those whose hob

The square dance club with its balance of round dances, square dances and all things that make square dancing fun is the hub of our contemporary square dance picture. Sets in Order has endeavored, through Asilomar, to personify the rich pleasures of this activity in reproducing an ideal club situation over a five-day period.

Outstanding leaders from all parts of the world serve on the teaching and calling staff at Asilomar. Workshops for the improvement of your dancing ability which will add to your knowledge of the activity are held in the day-time sessions. Each evening different staff member callers will keep you on your toes as you dance and relax to some of the world's finest calling.

The meals are strictly out of this world. Especially chef-prepared delicacies are designed to tempt the appetite of enthusiastic square dancers. Asilomar has long been noted for its excellent cuisine, and from breakfast until after party snacks, you will be impressed with the wonderful food prepared for you.

Every phase of the Asilomar program is planned in detail beforehand. You'll never find a more smooth-running square dance experience.

A special for callers. Ed Gilmore, perhaps the world's foremost coach of square dance callers and teachers, will present a special callers course during this Asilomar week. Registration for this course is handled separately and only a limited number of registrants will be accepted in order that individual help can be given to those participating.

ASILOMAR

the most beautiful place in the world — is located on the Monterey Peninsula. The conference grounds are just a few comfortable freeway driving hours from Los Angeles or San Francisco and are handy to airline and bus terminals.



bbby is Square Dancing!

A special application form is available for Ed Gilmore's Asilomar Callers Course.

Something new has been added.

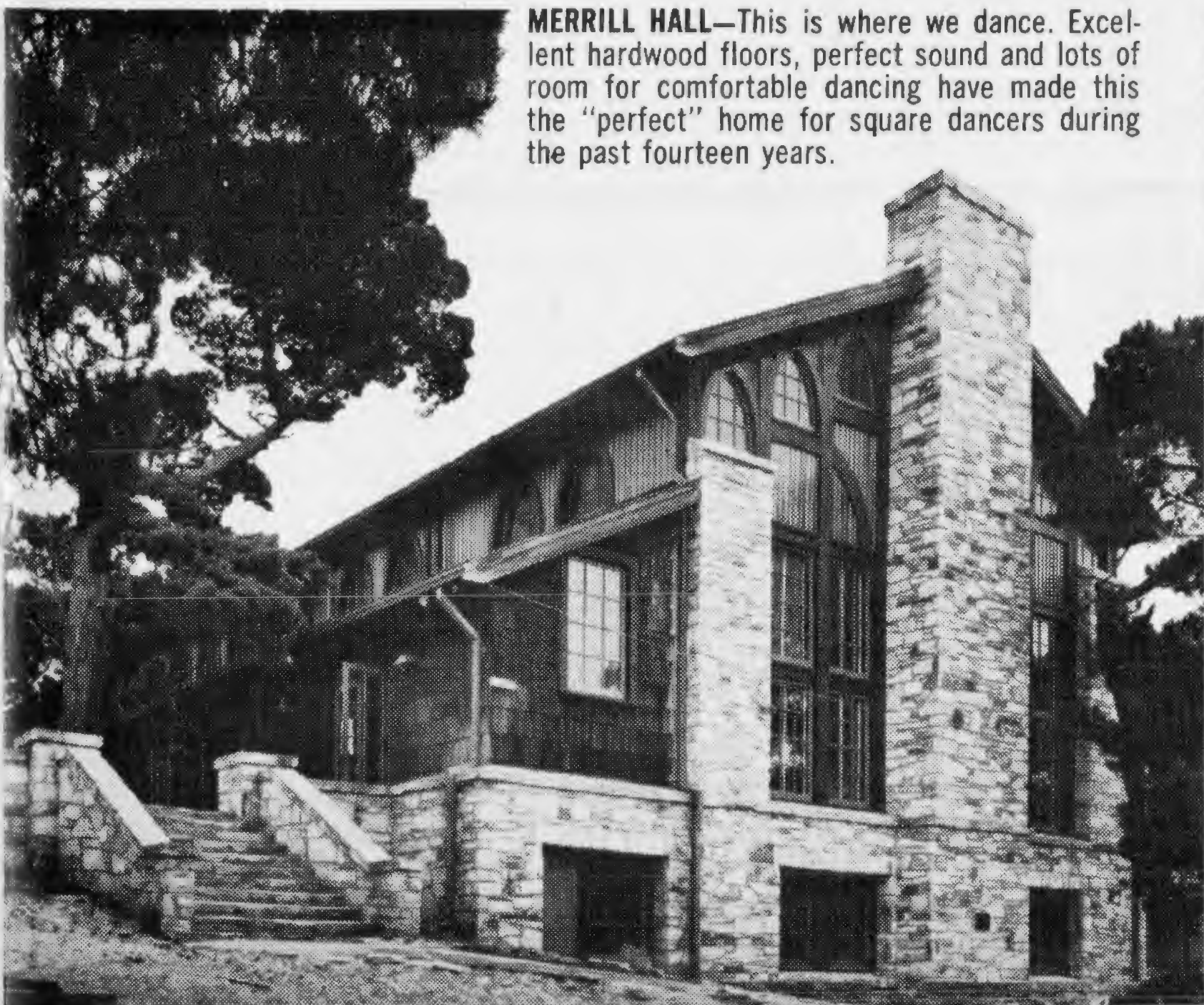
For years, Sets in Order has been asked to conduct special leadership courses for square dancers interested in directing their club and association activities. This year members of Sets in Order Asilomar staff will conduct a daily one and a half hour seminar open to any of those attending the session. Here discussions pertinent to the future square dancer leadership will be held. No special registration is necessary.

Round dancing at Asilomar.

"Something for everyone" is the aim of those responsible for the round dance portion of the program. You'll find waltzes and two-steps, something old and something new, with an emphasis placed on "how to do" just as much as on "what to do." Many dancers in the past have developed skills at Asilomar round dance workshops which have lasted them for many years of enjoyable club round dancing.

For the children, too.

Expert recreation leaders conduct regular programs for the children at Asilomar. Youths from the age of five years up, attending with their parents, are provided with trips, games, crafts and special entertainments so that mother and dad may enjoy their dancing time at Asilomar. Truly, Asilomar is the ideal vacation for the family.



MERRILL HALL—This is where we dance. Excellent hardwood floors, perfect sound and lots of room for comfortable dancing have made this the "perfect" home for square dancers during the past fourteen years.

Your Accommodations and Meals at Asilomar

Several types of housing are available at Asilomar. The price of the living accommodations selected includes all meals, tuition and the multitude of extras featured. Among the living accommodations are Guest Inn and Scripps. These are two large rambling buildings providing approximately the same type of housing. Each has a homey living room with a rustic fireplace and comfortable furnishings. In these two lodges connecting baths each serve two rooms (in most cases) and contain shower and toilet. Hot and cold running water is provided in each room which, incidentally, is designed to accommodate from one to three persons.

Lodge, Hill Top, Tide Inn, Surf and Sand, and the brand new Sea Galaxy all have charming living rooms. The individual units contain bedrooms with private baths. Surf and Sand and the very modern Sea Galaxy are for couples only (two couples may room together at a slight saving but both applications must be submitted at the same time).

Now, speaking of dollars and cents

There is room for about 200 dancers plus the children on the grounds and it is American plan—three squares (meals, that is) per day. The difference in rate depends on the type of accommodation you desire. You should not have to spend another cent while you are on the grounds unless you want Cokes, candy, etc.

ACCOMODATION:

(per person)

	Two adults in a room (per person)	Single Occupancy	Young People 12-18†	Children 5-11
GUEST INN: 45 twin bedrooms, connecting toilet and shower	\$83.00	\$93.00	\$68.00	\$56.00
LODGE: 2 singles, 8 twin bedrooms, 6 three-bed rooms, 2 rooms with double bed plus single bed. Private baths	88.00	98.00	73.00	56.00
SCRIPPS: 18 singles, 4 doubles, 8 twin bedrooms, connecting toilet and shower. (Used mainly for single people.)	88.00	98.00	73.00	56.00
HILL TOP: 5 twin, 9 three-bed rooms, 2 four-bed rooms, private baths	88.00		73.00	56.00
TIDE INN: 5 twin, 1 double, 2 rooms with double bed plus single, 1 room with double bed plus 2 singles, 1 three-bed room. All private baths	88.00	98.00	73.00	56.00
SURF AND SAND: 10 twin bedrooms for couples only. All private baths	103.00			
SEA GALAXY: 24 twin bedrooms for couples only. All private baths	103.00			

☆ ☆ ☆ ☆ ☆ ☆

†If children or young people occupy a room alone, an additional \$10.00 is charged for single occupancy.

RATES FOR OFF GROUNDS—Please write for particulars.

- * Deposits are refundable up to June 25.
- These rates now include the per capita bed tax imposed by the City of Pacific Grove.
- The session starts at 2:00 p.m. (have your lunch elsewhere) on the first day, and ends at 1:00 p.m., after lunch, on the last day.
- More applications are available for individuals or clubs.
- Trailers may be parked but not lived in on the Asilomar grounds.

Hey, count us in!

We'd like to make application for that Summer Week at Asilomar.

Name: _____
(his first) (her first) (last)

Address: _____
(street and number) (city)

State: _____
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DANCIN' MUSIC

LINDA TWO-STEP

By Gil and Betty Wunning, Anaheim, California

Record: Hit-Hat 813

Position: Open-Facing for Intro; Semi-Closed facing LOD for Dance

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-4 Wait; Wait; Apart, —, Point, —; Tog, —, Tch, —;

In Open-Facing pos (M's back to COH) M's R and W's L hands joined wait 2 meas: Step apart on L, hold 1 ct, point R toe twd partner, hold 1 ct; Step twd partner on R, blend to SEMI-CLOSED pos facing LOD while holding 1 ct, tch L toe to R ft, hold 1 ct.

PART A

1-4 Two-Step Brush; Two-Step Brush; (Vine) Apart,2,3,Swing; (Vine) Tog,2,3,Tch;

In Semi-Closed pos starting M's L do a fwd two-step and brush R ft fwd; Starting M's R do another two-step and brush L ft; M moving twd COH (W twd wall) step swd L, XRIB, swd L, swing R across in front of L; Moving twd partner step swd R, XLIB, swd R adjusting to SEMI-CLOSED pos, tch L to R.

5-8 (Hitch) Fwd, Close, Back, Close; (Slo) Walk, —,2,—; Vine,2,3,4; (Slo) Pivot,—,2,—;

In Semi-Closed pos do a 4 ct hitch by stepping fwd L, close R to L, step bwd L, close R to L (Note: the novice dancer may prefer to take 4 steps "in place."); Do 2 slow steps (L,R) twd LOD turning to face partner on second step and blend to LOOSE CLOSED pos; Vine LOD stepping swd on L, XRIB, swd L, XRIF; Adjusting to CLOSED pos do a RF couple pivot (L,R) in 2 slo steps ending in SEMI-CLOSED pos.

9-12 Two-Step Brush; Two-Step Brush; (Vine) Apart,2,3,Swing; (Vine) Tog,2,3,Tch;

Repeat action of meas 1-4.

13-16 (Hitch) Fwd, Close, Back, Close; (Slo) Walk, —,2,—; Vine,2,3,4; (Slo) Pivot,—,2,—;

Repeat action of meas 5-8 except end in CLOSED pos M facing LOD.

PART B

17-20 Fwd Two-Step; Two-Step; (Scissors) Side, Close, Cross, —; Side, Close, Cross, —;

In Closed pos do 2 fwd two-steps twd LOD: Prog diag LOD step swd twd COH on L, close R to L, adjust to SIDECAR pos crossing L ft IF of R (W XIB), hold 1 ct; Step swd twd wall on R, close L to R, adjust to BANJO pos crossing R IF of L (W XIB), adjust to CLOSED pos facing LOD and hold 1 ct.

21-24 Side, Close, Side, Tch; Wrap,2,3,Tch; Unwrap,2,3,Tch; Twirl,2,3,Tch (to Closed);

Step swd twd COH on L, close R to L, swd L, tch R to L; Joining both hands bring M's L and W's R hands between M & W and without releasing hands bring

these same hands around and over W's head turning her L face to end with her back to M and both facing LOD in WRAP pos with hands still joined and W's arms crossed (M does 3 steps R,L,R in place) then touch L (hands are waist high); Releasing M's L and W's R hands (keep others joined) M steps L,R,L in place as W unwraps R face twd wall ending in OPEN pos facing LOD, tch L to R; M makes a 1/2 RF turn stepping R,L,R while W does a LF twirl under joined hands twd RLOD to end in CLOSED pos M facing RLOD, tch L to R.

25-28 Fwd Two-Step; Two-Step; (Scissors) Side, Close, Cross, —; Side, Close, Cross, —; Repeat action of meas 17-20 moving twd RLOD.

29-32 Side, Close, Side, Tch; Wrap,2,3,Tch; Unwrap,2,3,Tch; Twirl,2,3,Tch;

Repeat action of meas 21-24 except end in SEMI-CLOSED pos facing LOD.

DANCE GOES THRU TWICE

Ending: Side,Close,Side,Close; Apart (Diag), —, Point, —;

On last time thru remain in CLOSED pos M facing LOD at end of meas 32. Step swd twd COH on L, close R to L, swd L, close R; Step apart on a diag (M twd RLOD and COH) on L, hold 1 ct, point R ft twd partner, hold as music ends.

FUN TWO-STEP

KOKONUTS

By Walt and June Berlin, Northridge, California

Record: Sets in Order 3150

Position: Intro — Open-Facing, Dance — Semi-closed facing LOD

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-3 Wait; Apart, —, Point, —; Together (to Semi), —, Tch, —;

In Open-Facing pos with M's back to COH and M's R and W's L hands joined wait 1 meas; Step apart M's L ft, hold 1 ct, point R ft twd partner, hold 1 ct; Step together into SEMI-CLOSED pos on R ft, hold 1 ct, touch L ft to R, hold 1 ct end facing LOD.

DANCE

1-4 Step/Close, Step/ —, Step/Close, Step/ —; Cut, Back, Cut, Back; Step/Close, Step/ —, Step/Close, Step/ —; Cut, Back, Cut, Back;

In Semi-Closed pos do 2 quick fwd two-steps in LOD stepping L/R,L and R/L,R; Cross L ft over R in cut step, step back on R, cut L over R, step back on R; Repeat action of meas 1 and 2.

5-8 (Circle) Away,2,3,Brush; Tog,2,3, Tch (to Butterfly); Side/Step, Step/ —, Side/Step, Step/ —; (Both) Roll, 2,3,4 (to Half Open); Releasing Semi-Closed pos circle away (M LF, W RF) L,R,L, brush R; Together

EXPERIMENTAL DRILLS

The Spin the Top movement originated by Holman Hudspeth of Detroit, Michigan has been very well received by dancers. Check the explanation on page 78 of this issue and then try the following examples submitted by Bud Zimmermann of Boston, Mass.

TOPS

Heads go forward and back with you
Forward again and star thru
Do sa do go all the way around
Make an ocean wave when you come down
Balance all, spin the top
Then balance all and box the gnat
Half square thru just like that
Right and left thru with the outside two
Turn on back and star thru
Do sa do go once around
Make an ocean wave when you come down
Balance all, spin the top
Then balance all, box the gnat
Half square thru just like that
Don't turn back, go on to the next
Meet that couple with a right and left thru
Turn on back and star thru
Do sa do go all the way around
Make an ocean wave when you come down
Balance all, spin the top
Then balance all and box the gnat
Half square thru just like that
Lady on the right Frontier whirl

Right and left thru the outside two
Turn on back, inside arch and dive thru *
*Right and left thru in the middle
Turn on back and do sa do the opposite girl
Make an ocean wave when you come down
Balance all, spin the top
Then balance all and box the gnat
Change hands left square thru just half way
There's your corner, left allemande

or

*Star thru and do sa do the opposite girl
Go all the way around
Make an ocean wave when you come down
Balance all, spin the top
Balance all and square thru three-quarters round
There's your corner, left allemande

SWING THRU TOP

Four ladies chain across the floor
Head two couples right and left thru
Turn on back do sa do the opposite girl
Make an ocean wave when you come down
Balance all swing thru
Balance again spin the top
Then balance all right and left thru
Turn on back and pass thru
Right and left thru with the outside two
Turn on around do sa do the opposite girl
Make an ocean wave when you come down
Balance all swing thru
Balance all spin the top
Balance all right and left thru
Turn on back pas sthru, go on to the next
When you meet that couple right and left thru
Turn on around do sa do the opposite girl

Make an ocean wave when you come down
Balance all, swing thru
Balance again, spin the top
Now balance all right and left thru
Inside arch, dive thru
Right and left thru in the middle
Turn on around do sa do the opposite girl
Make an ocean wave when you come down
Balance all, swing thru
Balance all, spin the top
Balance all, right and left thru
Turn on back and cross trail thru
There's the corner, allemande left

SPIN BACK

Side ladies chain across the floor
Four ladies chain, grand chain four
Promenade don't slow down
Keep on going around the town
Head two couples backtrack and do sa do
With the same sex, all the way around
Make an ocean wave when you come down
Balance all, spin the top
Balance all, sides to the center
Square thru three-quarters round
Heads turn back, there's your corner
Allemande left

SINGING CALL *

RIDIN' DOWN THE CANYON

By Johnny LeClair, Riverton, Wyoming

Record: Sets in Order 154, Flip instrumental with Johnny LeClair

INTRO, BREAK and ENDING

Those heads (sides) promenade go half around the ring

Come down the middle square thru three-quarters round

You separate around one, the lines go forward up

Come back, pass thru, the ends cross fold

Allemande left old corner then a grand old right and left

Hand over hand around, then promenade the set
Oh, promenade your lady, go dancin' down that trail

To watch that evenin' sun go down

FIGURE

Side (head) two ladies chain across and couples one and three (two and four)

Roll away, star thru to a butterfly (ready for the heel and toe) go

Heel and toe and out you go, heel and toe and come on in

Heel and toe and out you go, heel and toe, star thru

Pass thru and bend the line, and then you circle up eight

Allemande left new corner, come back and promenade

Ah! You promenade this lady, go dancin' down that trail

To watch that evenin' sun go down

TAG ENDING

Hey man! To watch that evenin' sun go down

SEQUENCE: Intro, Figure twice, Middle Break, Figure twice, Ending

LITTLE JIM #3

By Jimmy Huff, Lafayette, Louisiana

Four ladies chain across
Sides do a right and left thru
One and three pass thru, U turn back
Star thru then roll with a half sashay
Circle four, men break to a line
Forward up and back you reel
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three-quarters, allemande left

The following six dances were submitted by Julius King of Lexington, Massachusetts. Try them — we think you'll find they make good use of the Circulate movement.

Four ladies chain three-quarters round
Four ladies chain across the town
Heads go up and back with you
Half square thru to the outside two
Do sa do all the way around
An ocean wave when you come down
Men (or girls) circulate and rock it man
Right and left thru and left allemande

Head two square thru
Four hands to the outside two
Swing thru and when you're done
All circulate and balance son
Swing thru across the land
Right and left thru and left allemande

Four ladies chain across the town
Heads square thru four hands around
Do sa do make an ocean wave
All circulate one time there Dave
Swing thru go two by two
Circulate all eight of you
Swing thru across the land
Right and left thru and left allemande

Four ladies chain across the way
Heads square thru four hands I say
Do sa do make an ocean wave
Men (or girls) circulate one time there Dave
Right and left thru across the land
Square thru three-quarters, left allemande

Four ladies chain three-quarters round
Four ladies chain across the town
Heads square thru four hands with you
And swing thru the outside two
All eight you circulate
Swing thru again there mate
Square thru three-quarters man
Allemande left with the old left hand

Four ladies chain three-quarters round
Heads square thru in the middle of the town
Do sa do to an ocean wave
All eight circulate there Dave
Swing thru go two by two
Circulate all eight of you
Swing thru go two by two
Square thru three-quarters you do
Allemande left with the old left hand
Come to the right a right and left grand

PAGO

by Larry Brockett, Los Alamitos, California

Head ladies chain across the set
Same ladies chain to the left
All promenade don't slow down
Heads wheel around star thru
Dive thru, substitute
Go Dixie grand, right, left, right
Left allemande

RIGHT AGAIN

By Harley Smith, San Dimas, California

Heads to the right and circle four
Head gents break to a line of four
Charge up to the middle and back with you
Just the ends will star thru
The others divide and line up four
Up to the middle and back once more
The center two will pass thru
Around just one new line of four
You all pass thru, make a U turn back
Just the ends will star thru
The others divide and line up four
Dance up to the middle and back with you
Center four will pass thru
Around one line up four
Pass thru, with the girls on the left
Right and left grand

SINGING CALL*

SWINGING BILLY JOE

By Don Franklin, Denver, Colorado

Record: Wagon Wheel 108, Flip instrumental
with Don Franklin

INTRO, BREAK and ENDING

One and three (two and four) go up and back
and make a right hand star
All the way around to your corner pair and make
a left hand star
Once around when you get home, allemande
behind your back
Do sa do your partner boys, and weave around
the track
A young cowboy named Billy Joe grew restless
on the farm
He could hardly wait to do sa do, and swing her
in his arms
He changed his clothes and shined his boots,
and combed his dark hair down
Went to get his girl and promenade her into
town

FIGURE

Heads you promenade, now go three-quarters
round
Side two you pass thru and circle four hands
round
Side men break and make a line, go walkin' up
and back
Pass thru, wheel and deal, double pass thru
Well the first one left, the next one right and
cross trail thru
Swing your corner lady boys, a-waiting there for
you
You promenade around that ring with the girl in
calico
Take her home and swing awhile with swinging
Billy Joe

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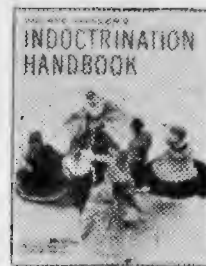
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(Letters, continued from page 3)

at the time... This group had such fun and good times together we decided to form our own club, calling it Krazy 8's Klub, which suited us to a "T." We are forever thinking up stunts to pull when we go visiting to another club in the area. They never know what to expect from us but it's all in fun and everybody has a ball.

What I would like to find out is — if any of the many fine readers of *Sets in Order* has any information about other Krazy 8's Klubs. If so, we'd like to have them write to us so we can get in contact with them.

Mickey and Marlene Stater
3877 Loch Lomond Dr.
Santa Maria, Calif.

Dear Editor:

We continue to enjoy *Sets in Order* and found the first article in the January (1965) issue to be really thrilling! We realize, of course, it will take some time for the predicted square dance "boom" to make its way to Idaho, but in the meantime there are some of us that continue and hope we'll be ready when dancing does begin to increase.

Most clubs in this area are so small — from

2 to 5 squares — that there are many potential dancers. It's just that we need to sell square dancing to them some way... Small beginners groups have begun this winter and that is encouraging!

Mrs. Ralph Holmes
Twin Falls, Ida.

Dear Editor:

... May I take this opportunity to thank you for the entertaining items appearing in the issues of *Sets in Order*...

"Bus" Kenyon
Winnipeg, Man., Canada

Dear Editor:

We want to take this opportunity to thank you for the nice article and picture in your magazine about our cookbooks which we sold as souvenirs of our First Aloha State Square Dance Convention. It might be of interest to your "readers research" department that the article resulted in several inquiries.

Alice Lightner
Hawaii Fed. of Square Dance Clubs
Pearl City, Hawaii

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Wheels Square Dance Club of 3 Wing, Germany, will be sponsoring the European Summer Jamboree on June 25-27. Should any of them be in our area at that time they are invited to drop in and spend some time with us.

Donna Gibson
Zweibruken, Germany

Dear Editor:

... We wish to thank you folks of the Sets in Order staff for featuring Jack as Caller of the Month in the January (1965) issue. We have had a lot of comment on the article and have been introduced at a great many dances where they made mention that they were honored to be dancing with the Caller of the Month...

Mrs. Jack Livingston
Speedway, Ind.

Dear Editor:

... I enjoy the pleasure of producing a 30 minute square dance programme as a staff member of our local Canadian Forces radio station, CFN-Z, here at 3 Wing, Zweibruken, Germany. I have found that my Sets in Order is a gold mine of information which I have been able to draw on for topics on this radio programme.

I am also a member of the Wagon Wheels Square Dance Club here and I believe that the publicity reaching out from our CFN-Z has done much to increase our square dance family, as well as informing the general public about modern square dancing. I must give all credit to Sets in Order which I frequently read over the air as part of the programme every Saturday evening, 7:30 to 8 P.M....

Ray Tomblin
Zweibruken, Germany

Dear Editor:

... You might be interested to know that here in the Hemet-San Jacinto Valley we have an Old Time Dance that keeps the old singing and patter calls alive. It is the only dance of this kind that I know of in this part of the country and is a public dance held at Gilman Hot Springs Thursday nights. It has been active for nearly 30 years with very few dark Thursdays.

Here are a few samples in singing calls: Pretty Girl, Red River Valley, Marianne, Solomon Levi; some patter calls are Forward 3, Dip and Dive, Cutaway 6 and Texas Star. I am the present caller and really enjoy working with these folks. They are real happy just

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dancing these oldies. We also use the old rounds like Varsouviana, Waltz of the Bells, Schottische and Oh Johnny. I wonder if there is any other place they still dance these squares and rounds.

Might add that Sets in Order has been a great help to me. Even tho' I am 65 years old, I am a rookie in the calling department. It's fun; why didn't I start 20 years ago?

Glen W. Henderson
Hemet, Calif.

Dear Editor:

... I am president of the Rhythm Reelers, a relatively new square dance club located at Laurel Bay, S.C. Since it is a new club and presently not too large, we are interested in anything there is concerning square dancing. I am a subscriber to your publication and enjoy everything contained within the covers of each issue. I feel thru the information received from Sets in Order our club can grow.

Don Wersler
Beaufort, S.C.

Dear Editor:

... We agree with what you say in Sets in Order about classes. It always makes square dancing worth all the time and effort one puts

into it and all the disappointments mean nothing to the satisfaction one gets out of teaching classes...

Elaine Schnabel
Alexandria, Va.

Dear Editor:

Many thanks for publishing some of my square dance material in the past. I enjoy putting the stuff together and am amazed at the many things that can be done with plain vanilla basics. Your magazine publishes material that can be danced by dancers and called by callers and understood by everybody. Thank you.

Gene Pearson, Grove, Texas

Dear Editor:

Just because you have the largest circulation of all square dance magazines; just because your record review is the most complete; just because you write extremely timely articles; just because your advertisers list their latest offerings; just because you have the best magazine format of all, doesn't make Sets in Order the best. Or does it? Please renew my subscription for the 7th time!

Van Vandever
McAllen, Texas

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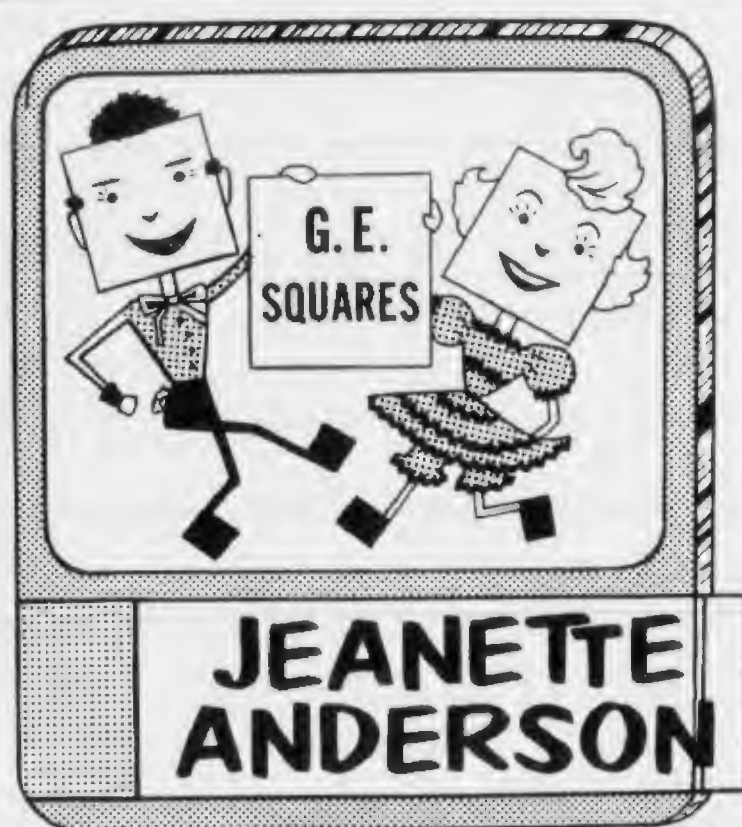
Dear Editor:

It is with regret that we have to announce the cessation of the publication of The Folk Musician and Singer owing to unforeseen circumstances over which we have no control.

The series commenced with The Folk Dancer in the Spring of 1954 and through the intervening years we have endeavoured to give the magazine a personality of its own and maybe our voluntary labours have not been in vain. A personality does not develop of its own but out of each soul it comes in

contact with it sucks a drop, just as the bee gathers its honey from a million flowers, giving it forth eventually as its own. So, in piloting the Folk Dancer, the Folklorist and now The Folk Musician and Singer through eight volumes since 1954 we have had a worthwhile and thoroughly enjoyed task.

We would heartily shake now the hands of all those who have so generously supported the venture by subscriptions, contributions, dances, songs, pictures and process blocks which enhance such a publication; also those



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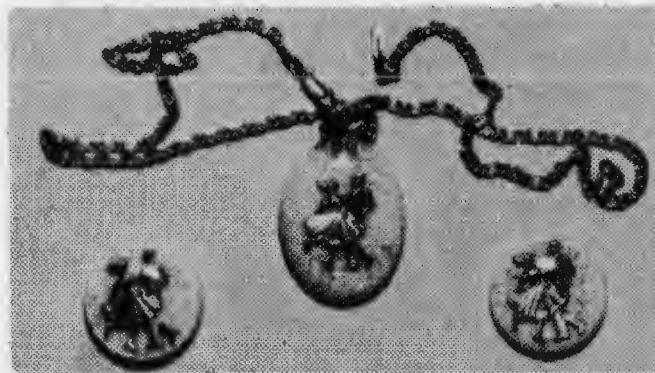
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H. R. Baldrey

Hon. Director and Managing Editor
Manchester, England

Dear Editor:

We just can't thank you enough for all the enjoyment we get out of our Sets in Order . . .

Bill Isaac

Regina, Sask., Canada

Dear Editor:

Thank you for publishing the story on the European Callers Assn. (S.I.O., Dec. '64). As a former member and recipient of their many personal services, I can tell you that it would take volumes to describe in detail the good they (collectively) are doing for callers and dancers alike throughout Europe, as well as the neighboring continents of North Africa and the Middle East. My one hope is that some day we will have a similar callers association in the "Golden Gulf Coast" area pat-

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Shelly and Ceal Blunt
Biloxi, Miss.

Dear Editor:

I am a caller, instructor and square dancer and I certainly agree that we should hold square dancing down to the 20 basic commands. Most of our old square dance friends have quit because it got to be too much of a contest between the caller and dancers instead of the plain fun that they were looking for. We are about ready to give up, ourselves. We

think square dancing should be held at fun level. We think the callers use too much hash, that every patter call should have a definite pattern and should be held down to about 4 minutes . . . Unless the dancers have fun the caller has failed so it is up to the callers to save square dancing . . .

Bradley and Evelyn Braden
Dallas, Ore.

Dear Editor:

I started out the first of last year (1964) to average one dance a night for the entire

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Sets in Order

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Sets in Order for information regarding a listing on this page.

year and on December 31 I danced my 366th dance at the Red Ribbon Squares, of which I am a member, in Santa Monica. I also am a member of five other clubs.

I could not dance one step until I was 65 years old; then I was talked into taking up square dancing. After going thru two classes I was asked if I wanted to join a club so I did and have enjoyed square dancing ever since. I soon found out, however, that once a week was not enough for me so I branched out and joined more clubs. Now I belong to six clubs and I am happy. My age; I was 72 years old December 26, 1964.

Charlie Williams
Venice, Calif.

This would seem to us to be some sort of a record. Wonder what reader Williams does in his spare time? — Editor

Dear Editor:

I would like your help in a matter which is very important to me. I have just learned that a cup we donated to promote square dancing has wandered some time ago to Seattle. Now as this was to the memory of our

son who spent his last night square dancing and was killed the next day and was the youngest dancer here, we'd like to have this cup returned to the Okanogan Valley where it has some significance. We'd also like to know where it's been.

Could you print a plea for its return in your next issue? If it's still traveling, direct it home, *please*. It has a pair of gold square dancers mounted on a walnut base, with the engraving reading, "Donald Hope Friendship Trophy" and is about 12" high.

Mrs. W. Hope
3905 — 27 Ave.
Vernon, B.C., Canada

Dear Editor:

... Since I sent in the original material on Ron Schneider for Caller of the Month (S.I.O., March, 1965), Ron has had his latest record, *Island in the Sun*, become a resounding success. It has been listed either first or second in *Sets in Order's* best-seller list for several months and we hear it called frequently in our area by both local and out-of-town callers...

Mrs. Allen Kusta
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The
**CALLER
OF THE
MONTH**



Winston Wood Photo

Bob Fisk — Kansas City, Mo.

A PERSONABLE FACADE and a friendly manner are the things dancers notice first about Bob Fisk but his participation in square dancing goes much deeper. Apart from being an excellent caller, Bob's main goal in square dancing is trying to see that as many people as possible have a good time dancing the way they most enjoy. "That sea of smiling faces is a wonderful sight," says Bob.

It was some eight years back that friends of Bob and Lois Fisk announced that if the Fisks did not take up square dance lessons with them, the "friends" would move into the Fisk manse until the Fisks changed their minds. Since the family already included four children, a dog and a horse, the Fisks were frightened into that first lesson. After that, of course, it was hard to keep them away.

Pretty soon, the inevitable. The "friends," having heard Bob mimic the caller, suggested he call a tip for the class. The teacher was in accord and after a few such "ordeals," Bob wanted to know all there was about square dancing.

He proceeded to work vigorously and enthusiastically and within six months was calling and teaching for two square dance clubs. The next year, 6 clubs in and around their home town of Kansas City; the third year the Fisks

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were so engrossed in their hobby that they had just one night free per month. Something had to go so by the fourth year the Fisks shelved their day-by-day excavating business and turned wholeheartedly towards square dancing.

Bob now travels nearly a hundred thousand miles a year, calling square dances. This year he will be on the staff at Kirkwood, West Point, Prudhomme's, Boyne Mountain and "Jug End" in the Berkshires. Two years ago he started recording on the Blue Star label.

The main thing Bob has missed on such a

heavy travel-schedule is club calling at home. But even this is likely to work out for as soon as school is out this summer, the Fisks will head down the highway towards Southern California where they have bought a home. There, establishing a home base, they hope to renew club work, learn round dances and limit the touring to two months a year.

ASILOMAR BROCHURE

The brochure for Sets in Order's Summer Session at Asilomar can be found right in the middle of this magazine. So let's go!



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*Bill and Helen Horwood — Toronto, Ont.,
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THE HORWOODS had been square dancing for four years when in 1955 they attended the first institute taught by Frank and Carolyn Hamilton in the East.

Helen says, "It gave us a whole new approach to round dancing, pushing it from a secondary interest to our first love, altho' we still derive great pleasure from square dancing."

At that time there were no round dance clubs in Toronto so they religiously studied the "Gospel according to Hamilton" (Introduction to American Round Dancing) till they could quote it chapter and verse. They practiced to improve footwork and styling, working out so many dances on their own that they can now learn most rounds more quickly from written cues than from instruction on the floor.

Altho' the Horwoods did teach rounds at two square dance clubs they did not rush into starting a basics group until they felt their own knowledge of basics and how to present them was sufficient. Later, however, after sessions with the Hamiltons and Joe Turners, they did begin a basics group. Expecting 10 couples, they were amazed to have 50 couples appear, bulging the small hall until the dancers

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WILLARD, RIDDELL



SAL FANARA

had to dance in shifts.

Things circled along with an intermediate and a small advanced club plus two new basic groups each year until Bill suffered a heart attack two and a half years ago. He was out of dancing for almost a year and Helen discontinued teaching except for a small group.

Fortunately, Bill made an excellent recovery, is back teaching high school and dancing, but with careful spacing of the dance nights.

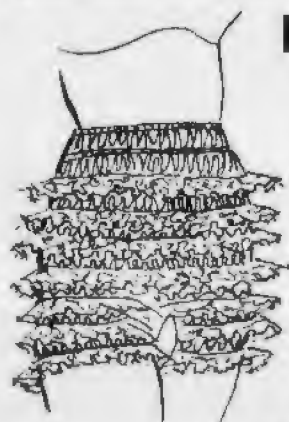
In addition to attending institutes and festivals in the States and Canada, Bill and Helen

were round dance chairmen for the 5th Atlantic Convention and have taught at square dance weekends. They are members of the Toronto and District Square Dance Assn. and on the committee of Cross Trails Square Dance Club where they teach rounds both square and round dancers can enjoy.

Say the Horwoods, "Round dancing is no longer just a hobby with us; we not only love it — we live it."

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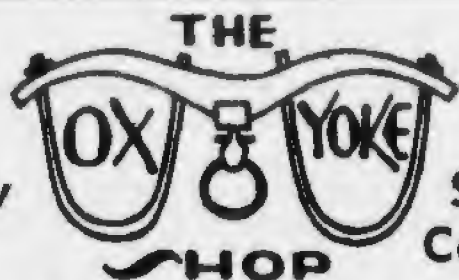


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Ruth E. deTurk

Reuel A. deTurk

(On the Record, continued from page 6)

exciting. Dance patterns are contemporary and have good timing but some adjustment in word meter is necessary. Rating: ☆+

DO WHAT YOU DO WELL — MacGregor 1060

Key: C Tempo: 129 Range: High HC
Caller: Bill Ball Low LC

Music: Western 2/4 — Banjo, Accordion, Celeste, Drums, Bass, Guitar

Synopsis: (Break) Girls star right — turn partner — circle — allemande — do sa do — allemande — weave — do sa do — promenade. (Figure) Heads promenade half way — star thru — pass thru — ocean wave — swing thru — men swing half, box gnat — pull by, allemande — promenade.

Comment: A tune that will have limited appeal. The dance patterns are interesting and have good timing. Word meter has to be adjusted. Rating: ☆☆

I'D LIKE IT — Hi-Hat 316

Key: F Tempo: 128 Range: High HD
Caller: Bill Green Low LC

Music: Western 2/4 — Piano, Accordion, Guitar, Drums, Bass

Synopsis: (Figure) Heads promenade 1/2 way — lead right, circle 1/2 — dive thru — pass thru — circle to a line — up and back — pass thru — wheel and deal — double pass thru — first left, next right — do sa do — left square thru — swing next — circle — reverse, single file — ladies back track — partner right — gents back in to wrong way thar — shoot star — left and right — box the gnat — do sa do — swing — promenade home — swing.

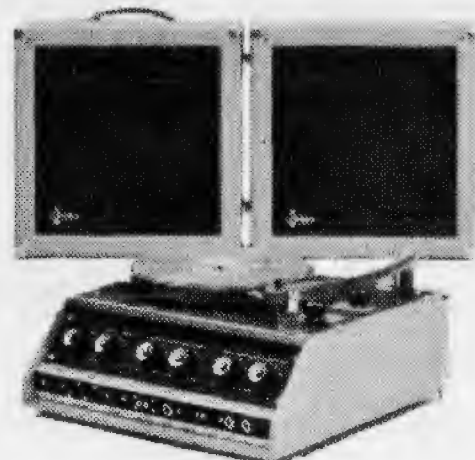
Comment: An exceptionally smooth but fast moving dance pattern to music that will let you glide thru the routine. A four times thru figure with no intro, break or closer. Lyrics are well metered. Tune is better known by the title "I'd Like To Be." Rating: ☆☆☆

JUST A STOMP AT TWILIGHT — Grenn 12070

Key: F Tempo: 129 Range: High HD
Caller: Johnny Davis Low LC

Music: Western 2/4 — Accordion, Banjo, Drums, Bass, Clarinet

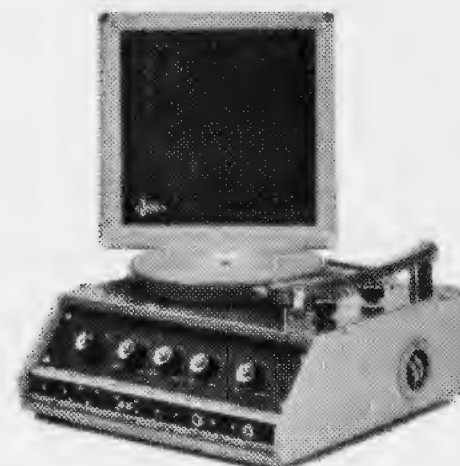
Synopsis: (Break) Four ladies chain — roll away



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clutch, allemande — grand right and left —
promenade. (Figure) Heads square thru — do
sa do sides — swing thru — spin the top —
cross trail — allemande — swing — promenade.

Comment: Well played music and an old stand-
ard tune. The dance patterns are up to date,
fast moving and well timed but word meter
has to be adjusted. Rating: ☆☆

PADDLIN' MADDLIN' HOME — Blue Star 1755

Key: B flat Tempo: 132 Range: High HC
Caller: Sal Fanara Low LB

Music: Western 2/4 — Banjo, Accordion, Piano,
Drums, Bass

Synopsis: (Break) Four ladies chain — chain back
— circle — allemande — weave — do sa do —
allemande — swing — promenade. (Figure) Al-
lemande — do sa do — heads star right, back
with left — start promenade corner — back out
to a ring — circle — men square thru — swing
— allemande — promenade.

Comment: This has always been a good tune and
music features a lively piano. Dance patterns
are interesting. This one could be a sleeper.

Rating: ☆☆

RIDIN' DOWN THE CANYON—Sets in Order 154*

Key: F Tempo: 128 Range: High HB
Caller: Johnny LeClair Low LC

Music: Western 2/4 — Guitar, Piano, Clarinet,
Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: Good music and a very unusual dance
routine. Although this may require a walk
thru the first time the dancers will like it.

Rating: ☆☆☆

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Cocoanuts	Sets in Order 150
Island in the Sun	Grenn 12067
Kissin' Cousin	Kalox 1040
I Still Get Jealous	Kalox 1039
Honey Love	Blue Star 1572

ROUND DANCES

Tic Toc Melody	Grenn 14061
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SAM'S HILL — Jewel 129

Key: F

Tempo: 130

Range: High HD

Caller: Jewel O'Brien

Low LB

Music: Western 2/4 — Guitar, Organ, Drums, Bass, Piano

Synopsis: (Break) Circle — allemande — do sa do — men star right — allemande — weave — do sa do — promenade. (Figure) Heads star thru — Frontier whirl — do sa do — star thru — right and left thru — pass thru — bend the line — star thru — roll away — pass thru — U turn back, swing corner — promenade.

Comment: Music is interesting and the dance patterns conventional with standard timing. The tune is not easy to sing. **Rating: ☆+**

GOODBYE MY LADY LOVE — Top 25096*

Key: E flat

Tempo: 127

Range: High HC

Caller: Chip Hendrickson

Low LC

Music: Western 2/4 — Banjo, Clarinet, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A good old standard tune and dance patterns that dance smoothly, have interesting and well metered lyrics plus usual good "Top" music. **Rating: ☆☆+**

MISTER PIANO MAN — MacGregor 1061

Key: A flat

Tempo 127

Range: High HC

Caller: Tommy Stoye

Low LE

Music: Western 2/4 — Banjo, Piano, Drums, Bass, Guitar, Accordion, Celeste

Synopsis: (Break) Four ladies chain — chain back — heads promenade half — right and left thru — square thru — swing corner — allemande — pass partner — swing next — promenade. (Figure) Heads right, circle to a line — pass thru — wheel and deal — double pass thru — first left, next left — promenade — heads wheel around — right and left thru — cross trail — swing corner — allemande — promenade.

Comment: A good tune and played in the usual MacGregor style. The dance patterns are contemporary movements and have standard timing. **Rating: ☆☆**

SWINGING BILLY JOE — Wagon Wheel 108*

Key: C

Tempo: 128

Range: High HC

Caller: Don Franklin

Low LC

Music: Western 2/4 — Piano, Guitar, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: Good music and an interesting tune. Contemporary dance patterns and some use of tune lyrics plus good meter makes this a good one. **Rating: ☆☆+**

IT'S JUST LIKE GRAND CENTRAL STATION —

MacGregor 1063

Key: G

Tempo: 128

Range: High HG

Caller: Julius King

Low LA

Music: Western 2/4 — Banjo, Accordion, Bass, Drums, Piano, Guitar

Synopsis: (Break) Do sa do corner — do paso — ladies chain — whirl away — circle — whirl away, swing next — promenade. (Figure) Heads pass thru — round one — right and left thru in middle — do sa do — ocean wave — box gnat — right hand star — allemande cor-

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ner — pass one, swing next — promenade.

Comment: Easy dance patterns and good music. Lyrics are well metered. This one is pitched lower than most dances and caller may have to fake the low notes. Rating: ☆☆

SO LONG DEARIE — Kalox 1041 *

Key: G **Tempo:** 126 **Range:** High HD
Caller: Billy Lewis **Low LC**

Music: Standard 2/4 — Piano, Violin, Vibes,
Drums, Bass, Banjo

Synopsis: Complete call printed in Workshop.

Comment: A good tune and good music makes this one. Dance patterns are standard but lyrics are well metered. Rating: ☆☆☆

SQUARE DANCIN' MAN — MacGregor 1062

Key: E flat & F **Tempo:** 128 **Range:** High HD
Caller: Chuck Raley **Low LE**

Music: Western 2/4 — Accordion, Piano, Bass,
Drums, Guitar

Synopsis: (Break) Ladies circle in center — swing partner — circle — allemande — weave — do sa do — promenade — swing. (Figure) Heads right circle to a line — right and left thru — star thru — do sa do — ocean wave — eight chain five — pull by, swing corner — promenade.

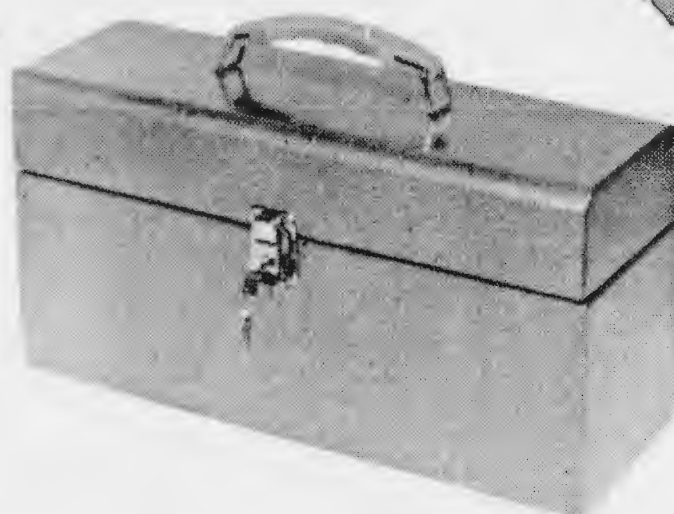
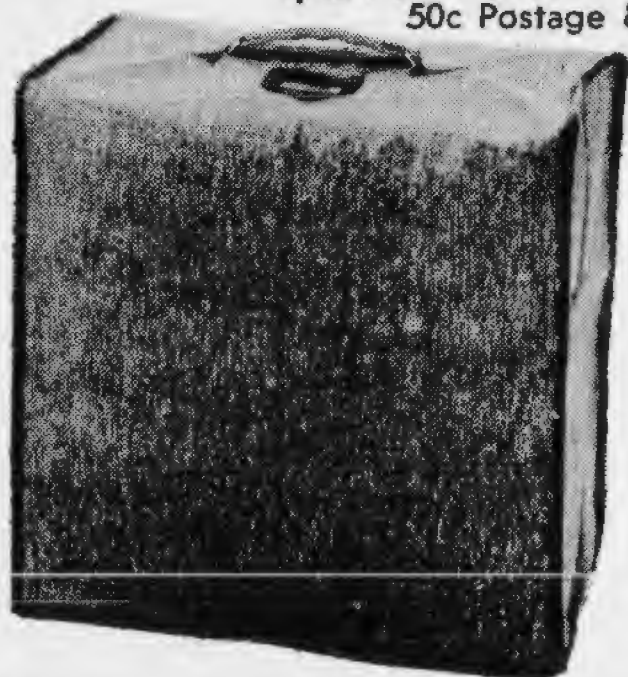
Comment: Good music and an easy tune to learn but this may be to the high side for many callers. Dance pattern is interesting. Rating: ☆☆☆

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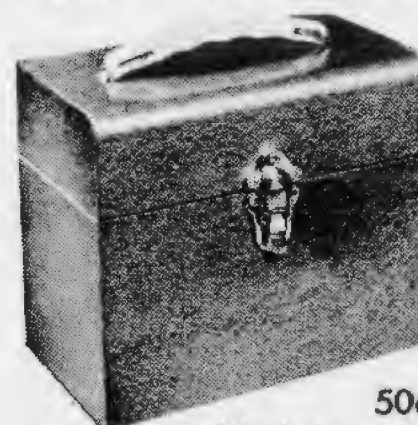
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HOEDOWNS

RUFFLES — Rockin' A 1324

Key: G

Tempo: 128

Music: (Whirlwinds) Fiddle, Drums, Bass, Guitar
HELL AMONG THE YEARLINGS — Flip side to above

Key: D

Tempo: 129

Music: (Whirlwinds) Fiddle, Drums, Bass, Guitar
Comment: Traditional style hoedowns with strong fiddle lead and heavy upbeat rhythm.

Rating: ☆+

KIRKWOOD — Blue Star 1756

Key: G

Tempo: 128

Music: (Texans) Fiddle, Drums, Bass, Guitar

WHITEFACE — Flip side to above

Key: F

Tempo: 128

Music: (Texans) Mandolin, Drums, Bass, Guitar

Comment: Traditional style hoedowns. The lead is quite strong with a fiddle on one and mandolin on the other. Heavy upbeat rhythm.

Rating: ☆+

SHAWINIGAN — Top 25097

Key: G

Tempo: 130

Music: (Russal's Men) Banjo, Piano, Drums, Bass, Guitar

GREEN MEADOW — Flip side to above

Key: C

Tempo: 131

Music: (Russal's Men) Guitar, Banjo, Piano, Drums, Bass

Comment: Another of a series of rhythm hoedowns on this label. Excellent quality although

quite tuneful which some will like and others not.

Rating: ☆☆+

KITATINNY — Grenn 12071

Key: C

Tempo: 130

Music: (Al Russ) Banjo, Piano, Guitar, Drums, Bass

ROLLING HIGH — Flip side to above

Key: C

Tempo: 127

Music: (Al Russ) Banjo, Piano, Guitar, Drums, Bass

Comment: Excellent recording quality and is the same pattern as the rhythm pattern hoedowns found on Top

Rating: ☆☆+

ROUND DANCES

IT'S A SIN — Grenn 14069

Music: (Al Russ) Organ, Trumpet, Saxophones, Bass, Guitar, Drums, Piano

Choreographers: Claire and Roy Andersen

Comment: Good music and a waltz routine that all experienced dancers will enjoy. First eight measures are repeated.

BYE BYE MAMA — Flip side to the above

Music: (Al Russ) Saxophones, Piano, Drums, Trumpet, Bass

Choreographers: Lucile and Andy Hall

Comment: Lively music and a fun dance routine that most dancers will be able to do and enjoy.

BARBIE — Sets in Order 3150

Music: (Hi-Steppers) Piano, Clarinet, Bass, Saxophone, guitar.

Choreographer: Joy Cramlet

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Comment: Smooth two-step rhythm and good music. Dance has eight measures repeated and several sections have a nice rhythm pattern.

KOKONUTS — Flip side to the above

Music: (Hi-Steppers) Piano, Banjo, Drums, Bass, Guitar

Choreographers: Walt and June Berlin.

Comment: Bouncy six-eight time and lively tune played with the gusto of a military band. Dance is quite easy and fun to do.

ARE YOU LONESOME — Hi-Hat 813

Music: (Joe Leahy) Trumpets, Piano, Organ, Saxophone, Clarinet, Guitar, Bass, Drums

Choreographers: Lou and Pat Barbee

Comment: Excellent music and a round dance

routine that is smooth and well composed. Eight measures are repeated. Not for the novice dancer.

LINDA TWO-STEP — Flip side to the above

Music: (Gene Garf) Clarinets, Organ, Piano, rums, Guitar, Bass, Flutes, Saxophone

Choreographers: Gil and Betty Wunning

Comment: A lively but easy two-step routine to excellent music in a bouncy shuffle rhythm. Several sections are repeats.

MY AFFECTION — Windsor 4702

Music: (George Poole) Saxophones, Trumpet, Piano, Drums, Bass, Guitar, Accordion, Violin.

Choreographers: Peggy and Gerry Mace

Comment: Well played music in a bouncy rhythm.



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Tune is "The Object of My Affection." A rhythm dance routine that is not difficult but not for the novice. Several sections repeat.
WALTZ TENDERLY — Flip side to the above
Music: (George Poole) Saxophones, Violin, Piano, Drums, Bass, Guitar, Accordion
Choreographers: Es and Joe Turner
Comment: A good standard tune, well recorded. The intro is long but the dance is not difficult and should not take long to learn.

HOW ABOUT THAT — Belco 212
Music: (Belco Rhythm Boys) Guitar, Piano, Saxophone, Vibes, Drums, Bass
Choreographers: Charlie and Bettye Procter
Comment: Excellent music, well recorded. The dance routine is a rhythm arrangement that should be quite interesting to most round dancers.
NIGHT TRAIN — Flip side to the above
Music: (Belco Rhythm Boys) Saxophone, Piano, Vibes, Banjo, Drums, Bass
Choreographers: Don and Pete Hickman
Comment: A modern jazz number with strong tenor saxophone lead. The dance is a rhythm routine that should be fun for the experienced dancer.

A NIGHT IN RIO — Blue Star 1758
Music: (Shannonaires) Organ, Accordion, Drums, Rhythm devices, Clarinet, Bass, Piano
Choreographers: Ben and Vivian Highburger
Comment: Music is in fast samba rhythm. The dance routine is quite fast with many parts

similar. The basic step is a "Step, step/Step, Step, Step/Step;"
SKIPPING ALONG MIXER — Flip side to the above
Music: (Shannonaires) Clarinet, Organ, Drums, Bass
Choreographers: Bryce and Elner Reay
Comment: Music is in 6/8 time. Dance is a fun mixer but not for the novice.

LOTUS BLOSSOM WALTZ — Grenn 14070
Music: (Al Russ) Saxophone, Piano, Trumpet, Bass, Guitar, Drums
Choreographers: Phil and Norma Roberts
Comment: Good music typical of this label. A slow waltz that should prove no problem for the experienced dancer. Eight measures are repeated.
LITTLE SPANISH TOWN — Flip side to the above
Music: (Al Russ) Saxophones, Piano, Guitar, Trumpet, Bass, Drums
Choreographer: Gordon Moss
Comment: A re-do of an old standard dance that was previously done on a "pop" label. Both the music and dance are good but basically a routine for experienced dancers.

POPULAR "CAMPOREES"

"Bus" Kenyon, of Manitoba's Camping Square Dancers, writes about the Annual "Camporee" begun by camper-square dancers some 5 or 6 years ago under the leadership of the local Gophers Square Dance Club. It soon

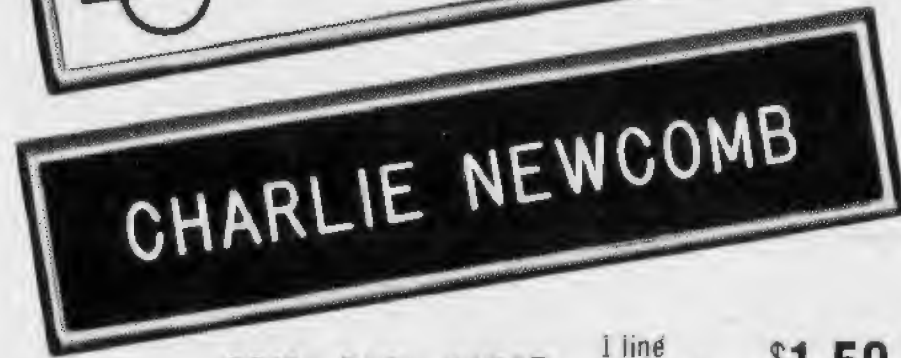
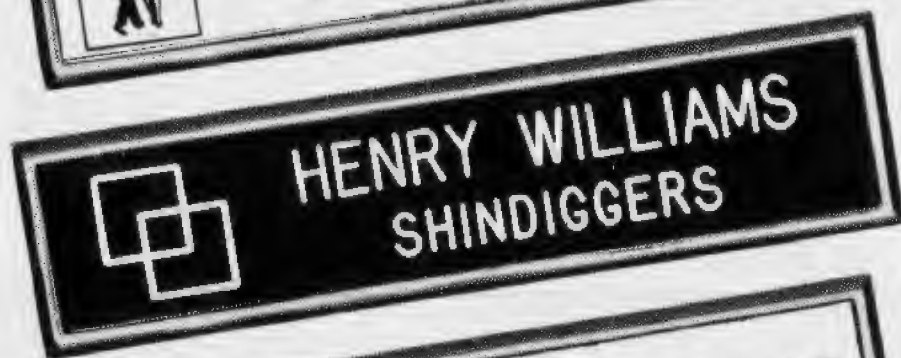
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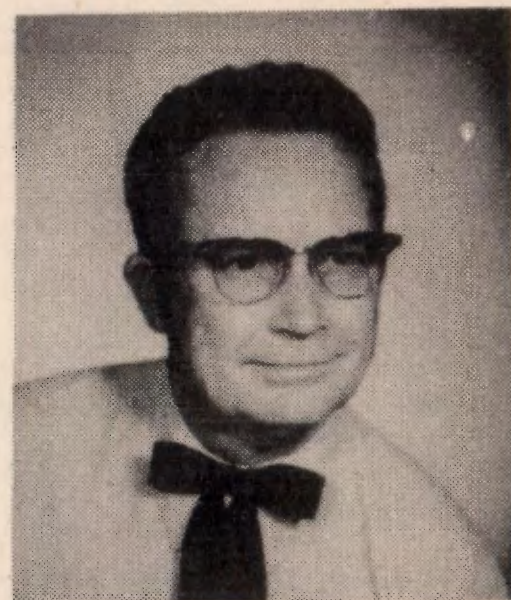
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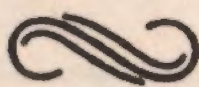


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became evident that one camporee per season was not enough, so Manitoba's Camping Square Dancers organized. The group pitches tents and totes trailers and campers to various vacation spots in the Province every second weekend during the summer and stages a hoedown and workshop on Saturdays.

Three years ago they held their first "International" camporee at Thief River Falls, Minnesota. Average attendance is ten to twelve squares; they have their own Camper-Caller, Joe Johansson of CBC-TV fame, who is as-

sisted by other callers at the camporees. The Campers badge is made in leather and those who camp out in camper, trailer or tent, are eligible to obtain one. The Campers are in process of preparing an itinerary for Summer, 1965, and would be happy to forward a copy to interested persons. Write "Bus" Kenyon, 509 Harbison Ave., Winnipeg 5, Man., Canada.

DANCE QUOTES

"To dance means to be new, to be fresh at every moment, as though one had just issued from the hand of God."—*Jacob Wasserman*



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by Ed Gilmore

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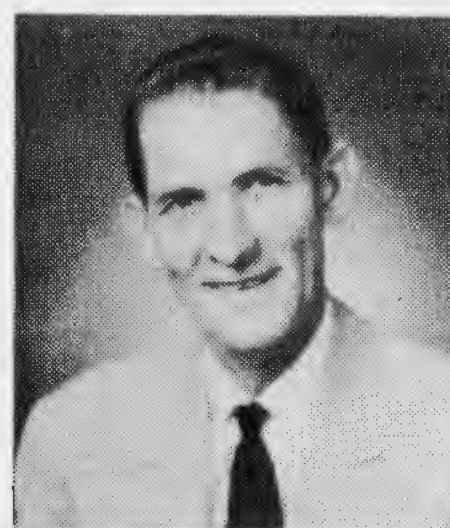
BAL 115 HEEL AND TOE

Flip Instrumentals called by Ed Gilmore

BALANCE RECORDS

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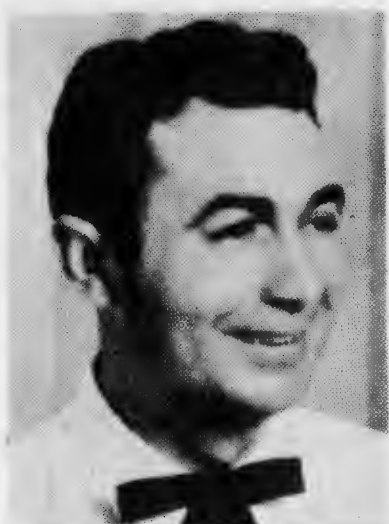
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*Wrangler's Two-Step (t)/Lazy River (t)	4609
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Waltz Delight (w)/*Busybody (t)	4612
*Glow Worm (t)/"1898" (t-m)	4613
*Teton Mountain Stomp (t)/Varsouvianna (t)	4615
*Show Off Your Lady (t)/Five Foot Two (t-m)	4619



* Patty Cake Palka (p)/Ramblin' Reuben (t-m)	4624	Mountain Greenery (qu)/Paar Butterfly (f)	4-524
* Buzz's Mixer (t-m prompted)/Nala (t)	4637	Crass of Gald (w)/Twilight Waltz (w)	4-525
* Blue Pacific Waltz (w)/While We Dream (W)	4638	Louise/Cecelia/Siaux City Sue/I Love My Baby (f)	4-526
* Goad Girl (t-m prompted)/Cinderella Waltz (w)	4649	Back Home in Indiana (f)/St. Louis Blues (f)	4-527
* Left Footers One-Step (t)/Mabelan Waltz (w)	4650	Avalon/I Found a Millian Dallar Baby/San/ China Bay (f)	4-528
Del Ria (t)/Jahnsan's Rag (t)	4652	Wabash Blues (f)/Makin' Whaapee (l)	4-529
Drifting and Dreaming (w)/Ain't We Got Fun (t)	4654	Woodchopper's Ball (sw)/Clarinet Palka (p)	4-530
Silk and Satin (w)/Inspiration Waltz (w)	4658	Mexicali Rose/Diane/Three O'Clock in the Morning/Nights of Gladness (w)	4-531
Gladness Mixer (t-m)/Tucky Two-Step (t)	4660	Mean to Me (f)/With My Eyes Wide Open (f)	4-532
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Vien, Vien (w)/Mean to Me (t)	4665	My Baby Just Cares for Me (f)/At Sundawn (sw)	4-534
When Lights Are Low (w)/Keep It Moving (t)	4666	My Man Cha Cha (l)/Magic Is the Moonlight (l)	4-535
* Clarinet Capers (t)/Dreamy Melody (w)	4667	Jealousy (l)/Cachita (l)	4-536
Santa Barbara Waltz (w)/In a Little Secandhand Store (t)	4671	'Til Tomorrow (w)/The Terry Theme (w)	4-537
* Samba Simpatica (l) Walkin' At Sundown (t)	4672	Let's Face the Music and Dance (qu)/While We Danced, Danced, Danced (w)	4-538
Moon River (w)/Peggy (l)	4674	I Wan't Dance (qu)/Dancing With My Shadow (f)	4-539
Kiss Waltz (w)/Falling in Love (w)	4676	Dancing an My Heart (qu)/Dance, Ballerina, Dance (f)	4-540
* Maple Leaf Rag (t)/Just far Fun (t)	4677	Maan River (w)/Star Dust (f)	4-541
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Little Girl (t)/Dancing Shadows (t)	4682	Wonderful World of the Young (w)/Tonight You Belang to Me (f)	4-543
* Jiffy Mixer (t-m)/Hawaiian Charm (t)	4684	Canadian Sunset (f)/Any Time (t)	4-544
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EXPERIMENTAL LAB



1



2



3



4

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

AN EXPERIMENTAL MOVEMENT which seems to qualify with a good number of the requirements listed in *italics* in the paragraph above and which falls into the category of the swing thru and circulate is spin the top. Its similarity comes in that it starts from an ocean wave line and is made up of a series of arm turns and logical maneuvers that in this case recreates a new line at right angles to the original starting line. Let's look at the definition.

SPIN THE TOP

by Holman Hudspeth, Detroit, Michigan

From an ocean wave line of four people facing in alternating directions, outside couples will turn half way around. The center two people will then take an arm hold and turn in a forward direction three-quarters of the way around. While the centers are turning, the outside two people move forward one-quarter of the way around and join the other two in another ocean wave line of four, at right angles to the former line.

In a simple form of spin the top, our dancers in an ocean wave line of four (1) commence the movement with each of the two couples turning by the right arm half way around (2). The people reaching the center take a left hand hold and begin to move around three-quarters as those two people on the end begin to move forward on the outside one-quarter (3). The movement is completed in a new ocean wave line at right angles to the original starting position (4). This is a smooth flowing movement which works quite well in conjunction with other movements, including the swing thru, circulate and others. For good experimental drills using this movement, please see page 45 in this issue of the Workshop.



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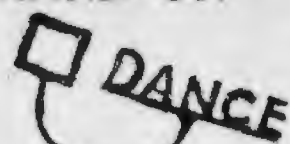
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